

THE ARCHITECTURAL REVIEW

With which is incorporated "Details" . .

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STUDY FOR AN EQUESTRIAN MONUMENT
BY E. A. RICKARDS, F.R.I.B.A.

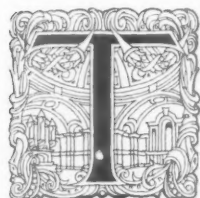


Photo: E. Dockree

WREN'S COLONNADE TO KING WILLIAM'S BLOCK, GREENWICH HOSPITAL

GREENWICH HOSPITAL

BY J. FARQUHARSON



THE date of the foundation of Greenwich Hospital is 1694. To William III and his queen may be ascribed a considerable amount of praise for the zeal they showed in the commencement and progress of the great work of building.

It is, however, to the master-minds of certain architects and sculptors that we owe the conception and the real magnificence of Greenwich as it is.

Situate on the south bank of the River Thames, six miles down the river from London Bridge, it presents a splendid river frontage, stretching to a length of 865 ft. The entire building consists of five distinct sections which may be detailed thus:—

- (1) Queen Mary's Block.
- (2) King Charles's Block.
- (3) King William's Block.
- (4) Queen Anne's Block.

(5) "The Queen's House," as it was generally spoken of, was once the abode of Queen Henrietta Maria, and erected from designs by Inigo Jones. It is, however, at present, in no way connected with Greenwich Hospital.

On the site of the present buildings stood the old palace called the Pleasaunce. Here it was that Henry VIII met Anne Boleyn, and here Queen Elizabeth was born.

When Charles II came to the throne he found this building much dilapidated, as during the Commonwealth period it had suffered considerably from want of necessary repairs. He pulled down the old palace, and set about erecting on its site a magnificent building, which he intended as a summer residence. What was actually built at this time now composes half of the north elevation and the whole of the east elevation—less the attic story—of what is known as King Charles's Block. It cost £36,000.

During this time Sir John Denham—more poet than architect—was Royal Surveyor, but as he knew little of building he employed Webb to do the work. Webb in turn very probably relied on the superior ability of Inigo Jones to furnish the designs.

But the king's ardour soon cooled, and after the completion of the parts already specified building was discontinued for the next twenty years.

William III, soon after his accession to the throne, took great interest in the building of Kensington Palace and Hampton Court. Greenwich meanwhile ceased to be regarded as a royal residence.

After the Battle of La Hogue, 1692, many of our wounded seamen were sent home. These men were relegated to insanitary hulks on the Thames. News of this came to Mary's ears, and she immediately conceived the idea of acquiring a home for the accommodation and care of the sufferers. The formation of a hospital lay very near Queen Mary's heart, but during her life little was done towards the furtherance of the scheme. At her death William III reproached himself for his persistent neglect of the Queen's wishes, and at once took steps for the conversion of King Charles's Palace at Greenwich into a retreat for seamen. A Commission was formed, and Evelyn, Wren, and two others were appointed to report upon the practicability of Greenwich Palace Grounds as a site for a hospital. The result was a favourable one, and Wren submitted several designs, one of which was accepted, and the work of building commenced forthwith.

It may be mentioned *en passant* that these drawings are preserved in the Soane Museum.

Wren's post as architect was an honorary one, as he gave his fees in lieu of a subscription to the building funds. These funds were raised in many curious ways; such as a duty of 6d. on every mariner in 1696; fines for smuggling in 1699, which amounted to £19,500; the sale of Captain Kidd the pirate's effects, which brought £6,472 1s.; £600, the produce of a State lottery in 1699; the sum of £2,000 per annum granted by the king in 1695; and a grant of land by William III in 1698.

The portion of Wren's design then commenced was a replica westwards of the already existing pavilion of the river front of King Charles's Block, and the attic story to the whole of this elevation was added at the same time. Soon after this, the dome, colonnade, and north and south elevations of King William's Block were begun, and the work proceeded so rapidly that these parts were roofed in, the dome erected, and the building so far completed that by the year 1703 accommodation had been provided for forty-two patients. Again, in the year 1698 the building of Queen Anne's Block was proceeded with. Of this, the river front and the elevation facing the Grand Square are exact copies of the corresponding elevations of King Charles's Block, and are the only façades of this block built under Mary's supervision.

By this time Wren had become old and infirm. He pleaded inability to fulfil the demands of the work imposed upon him, and resigned his position of architect. His pupil Hawksmoor was appointed in his place, and by him the east elevation

GREENWICH HOSPITAL

of Queen Anne's Block was designed and carried out (see block plan).

For the next ten years nothing further was done for lack of funds. At the end of this time money was forthcoming, and the dome, colonnade, and north and south elevations of Queen Mary's Block were built after designs similar to those of King William's Block.

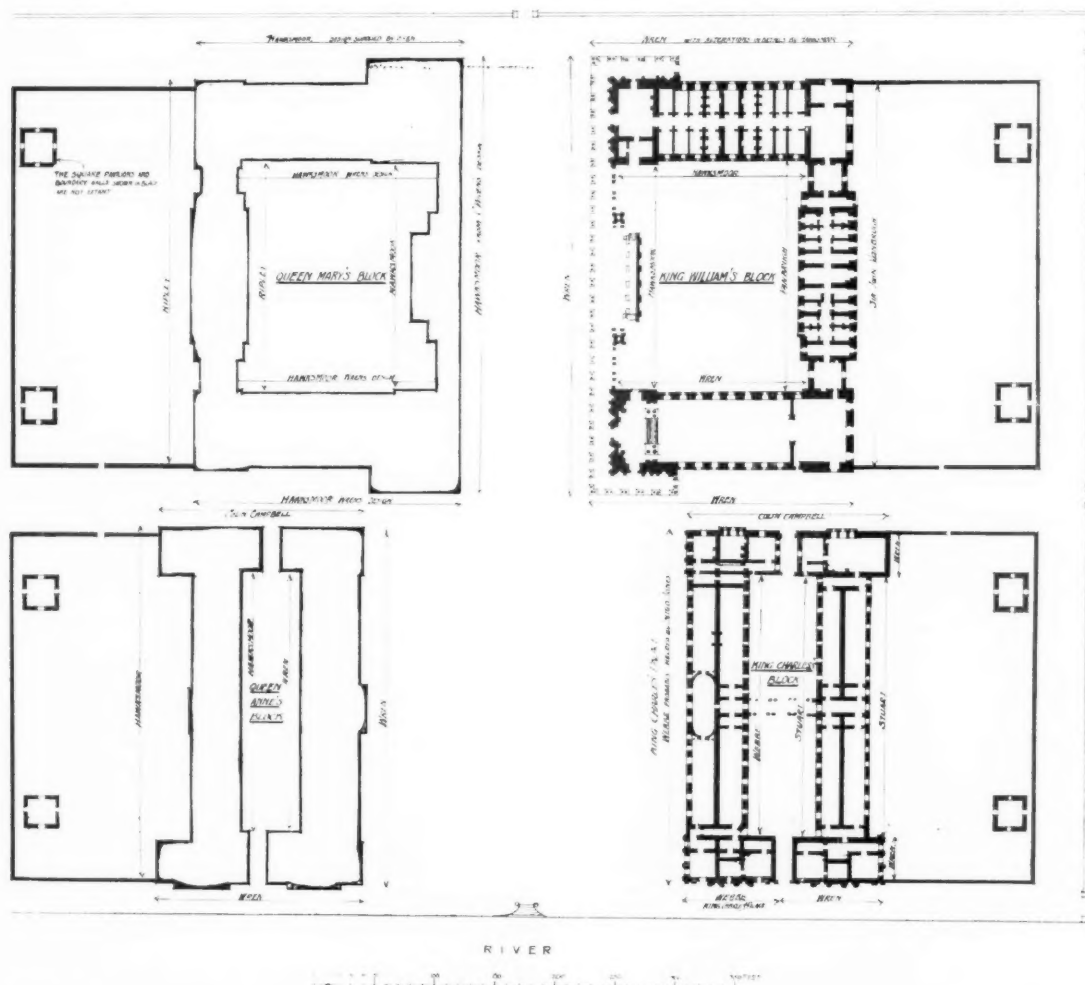
Hawkesmoor was superseded by Vanbrugh, who designed and superintended the erection of the red brick elevations of King William's Block. The red-brick gate-piers and lodges are also most certainly the work of this architect.

Colin Campbell follows. To him are ascribed the puny south elevations of Queen Anne's and King Charles's Blocks. The next piece of work is that of Ripley, who designed and saw completed the east elevation to Queen Mary's Block. The chapel was burned in 1779, and the dome over the vestibule fell in. The work of rebuilding was carried out by Stuart, who was immediately thereafter employed in designing and erecting a

new front to the west side of King Charles's Block, in place of the already existing Bass building of red brick.

At each extremity of the terrace along the river front stood small pavilions built in 1778, and named respectively after George III and Queen Charlotte. These have now disappeared, one of them probably being placed at the south-west corner of Kensington Palace. The positions once occupied by the pavilions are indicated on the block plan.

Now to deal with the entire buildings severally and as a whole. The two most noteworthy blocks which face the river—those of King Charles and Queen Anne—form the Grand Square, which is 273 ft. wide. Entering by the Water Gate on the north, one passes into the Grand Square, with King Charles's and Queen Anne's Blocks to right and left. In the middle of the square stands Rysbrack's statue of George II, and at the angles of grass plots are obelisks having wrought-iron lamps affixed to them. The architectural



BLOCK PLAN



GENERAL VIEW FROM THE RIVER

Photo: E. Dockree.

effect of the square with the aid of towering domes flanking either side of the south end is grandly impressive and quite worthy of the genius of Wren.

Passing up the broad flight of steps which extend between the two domes, one enters between two colonnades composed of coupled Doric columns and entablature crowned with a balustrade similar in design to that on St. Paul's Cathedral.

Wren intended the Queen's House to be the dominating feature of the entire hospital. Unfortunately, however, it is too small in scale and too far from the main block to permit of this.

On reaching the Queen's House, and turning round so as to face the river, one is charmed by the beautiful vista of the colonnades on either side of the avenue, and the huge masses of building behind them. Then again the massive domes rising up at each extremity of the colonnades lend impressiveness to the foreground, while distance tones the bold architecture around the Grand Square. This is one of the finest pieces of perspective in the kingdom, and as one gazes enraptured upon the scene one is led to forget that the feature is missing which would dominate the whole.

It was Wren's desire to replace the Queen's House by a high and beautifully designed dome over a chapel, and to continue the colonnades on both sides up to the chapel. As Wren himself says in a report: The idea of these extended colonnades was to afford shelter to the patients in going to and from the chapel, while at the same time they would gather up the reins as it were of the grouping of the lesser masses. Had these designs been carried out, Greenwich Hospital would undoubtedly have formed Wren's masterpiece.

Unfortunately, however, Queen Mary vetoed the proposal, and Wren had to give way to making the Queen's House the central feature of the composition.

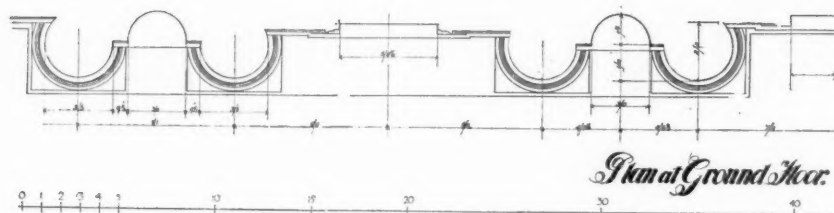
KING CHARLES'S PALACE

EAST ELEVATION

In the centre of the elevation is a tetrastyle portico of the Corinthian order, running through two floors, crowned with its proper entablature and a pediment. In the tympanum of the pediment is a piece of sculpture, consisting of two figures. One represents Fortitude, and supports a large cartouche holding the royal arms. This is surmounted by a crown and two cornucopiae holding fruit. The other figure is emblematic of the Dominion of the Sea. Under this pediment are three windows decorated with consoles and pediments, while at the ground-floor level are three arches with delicately-carved keystones. Passing through these arches, the soffits of which are richly carved, one enters a beautifully designed oblong vestibule, probably suggested by the Cortile of the Farnese Palace at Rome.

At each end of the elevation is a pavilion formed of pilasters supporting the same entablature as is found on the portico. Over this Wren placed an Attic order with a balustrade above the pilaster entablature. The detail of this addition is very coarse. The cornices are exceedingly weak, and the members gross, and are returned round all the projections where possible. In those parts of the main cornice not finished with pavilions, the lead roofing is taken straight down upon the top member and a lead gutter formed.

On either side of the tetrastyle portico, and between the pavilions, are two ranges of fourteen windows, one range that of the ground floor, the other of the first floor. All have keyed heads



DETAIL OF RIVER FRONT OF KING CHARLES THE SECOND'S PALACE
MEASURED AND DRAWN BY COLIN MACDONALD

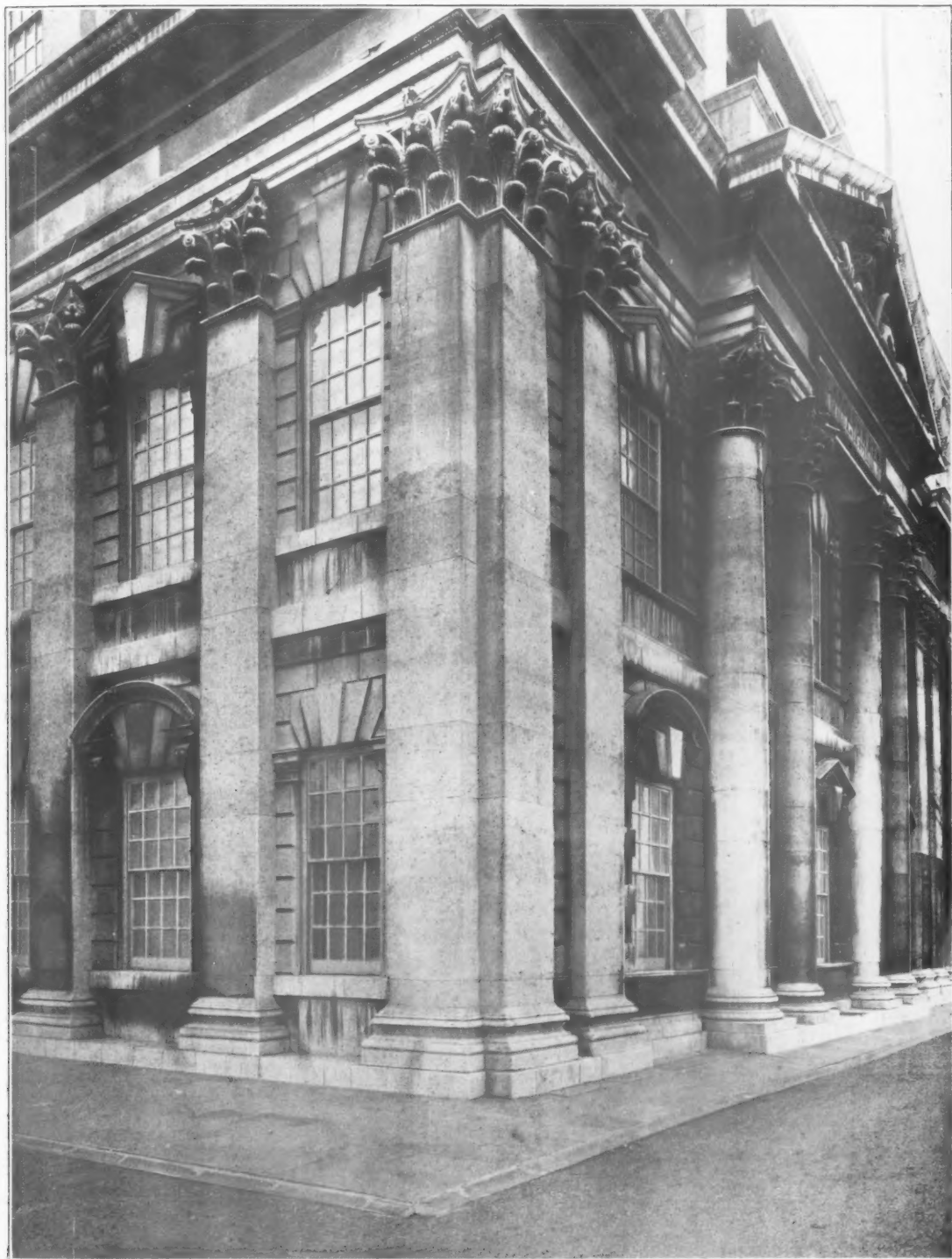


Photo: E. Dockree.

DETAIL OF ANGLE PILASTERS AND PEDIMENT ON
RIVER FRONT OF KING CHARLES'S PALACE

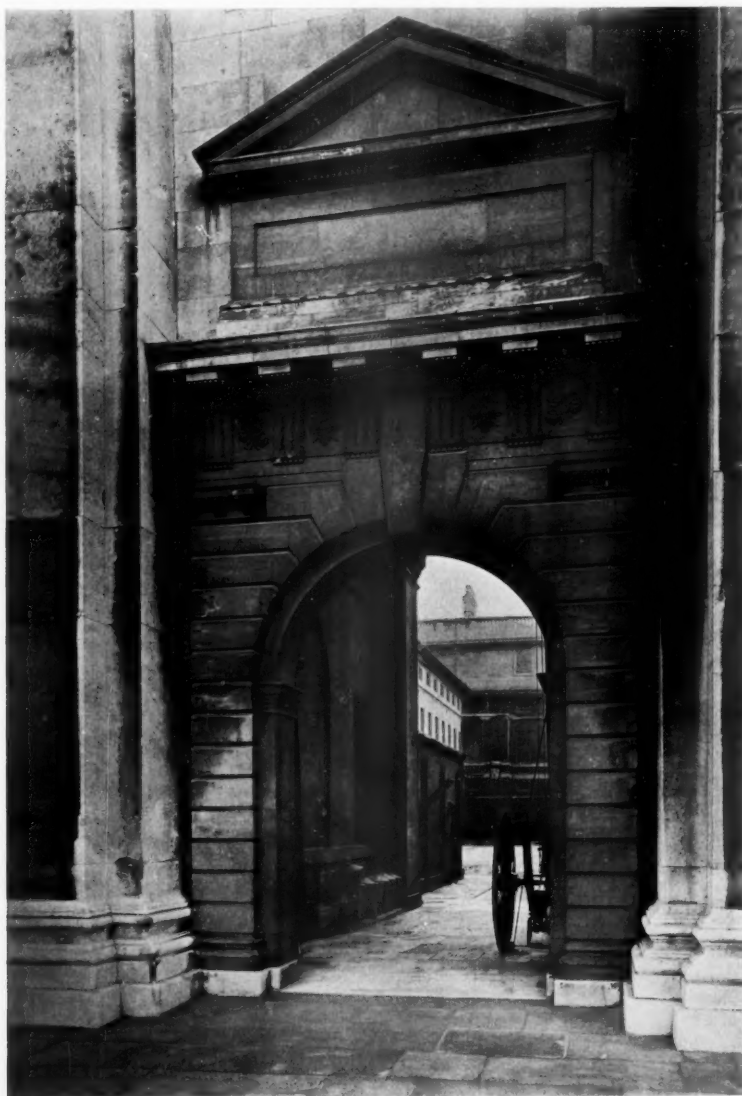
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GREENWICH HOSPITAL

resting on beautifully moulded imposts. From the plinth to the square sill string at ground-floor level is smooth-faced ashlar in large stones. This helps to accentuate the bold V-jointed rustications which extend to the level of the first floor, broken only by the impost mould of the ground-floor windows. The V-jointed rustication gives place at first-floor level to a plain square-faced band. Again, between this and the sills of the first-floor

Wren's fussy clumsiness, is one of the most magnificent elevations in England. The huge scale is maintained throughout; the columns are 3 ft. 6 in. in diameter, and 27 ft. in height. The refined detail of the entablature and imposts of the square sill and plinth courses amply shows that the architect must have been a man with wide knowledge of his subject, great creative faculties, and uncommon restraint. To one master alone



DORIC PORTAL ON RIVER FRONT OF KING CHARLES'S PALACE

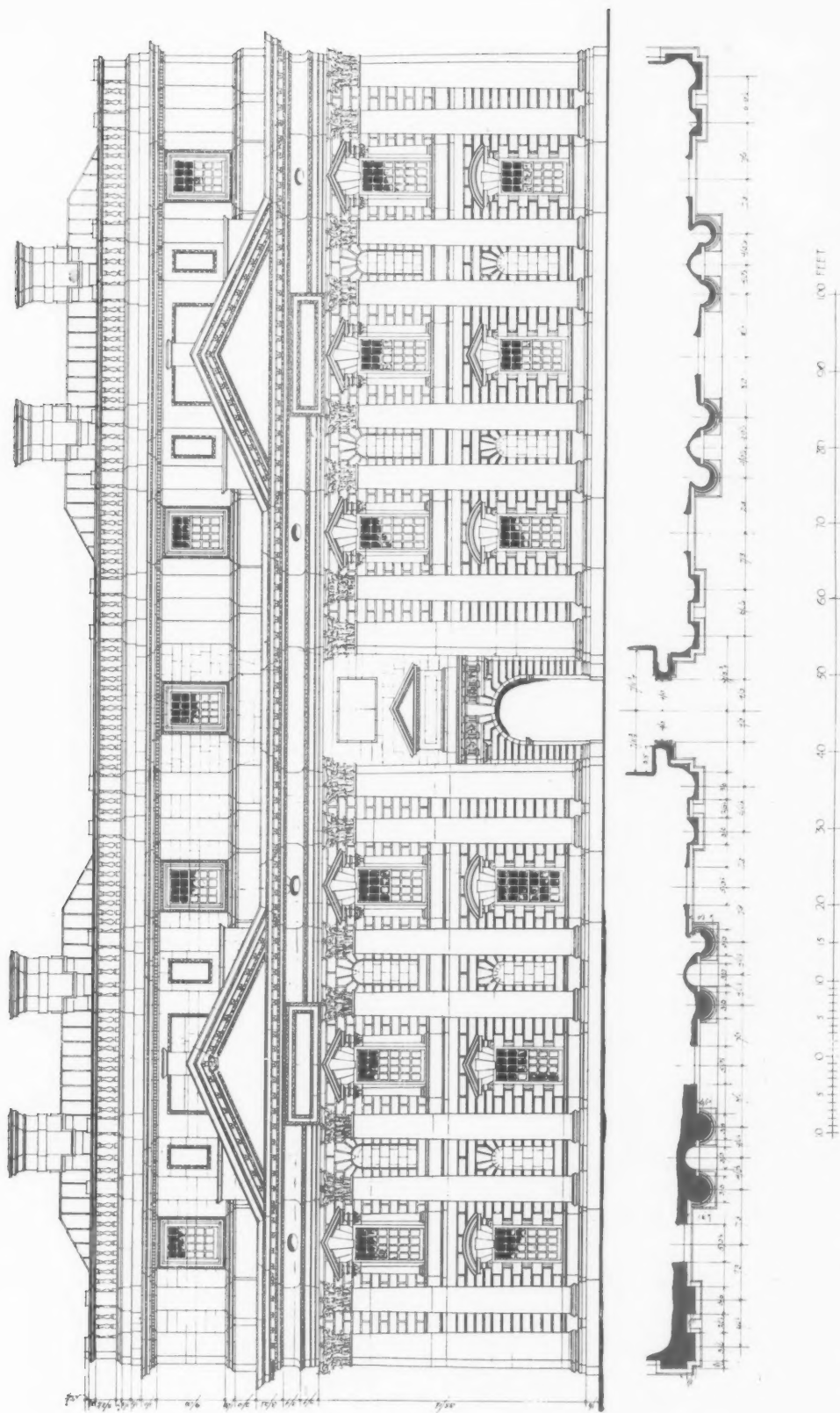
Photo: E. Dockree.

windows is a repetition of smooth-faced ashlar, making a grand contrast to the square-channelled ashlar that decorates the wall surface of the first floor. This is surmounted by the same architrave frieze and cornice which runs across the whole elevation; the members of the architrave and cornices are lavishly enriched.

This elevation, though spoilt somewhat by
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can be ascribed such work. That man was Inigo Jones.

The river front (north elevation) of the palace is composed of two similar pavilions and the portion already discussed. Each is similarly equipped with a pediment supported by a range of Corinthian columns, which in turn are flanked by coupled pilasters, and the two groups drawn



RIVER FRONT OF KING CHARLES THE SECOND'S PALACE
MEASURED AND DRAWN BY COLIN MACDONALD

GREENWICH HOSPITAL

together by a Doric portal. The pilasters of the end pavilions are returned round the corner and coupled on the river elevation.

The windows of the first floor of this part are elaborated. They have very flat Composite pilasters with pediment and entablature delicately detailed. The sills are returned to "take" the base of the pilasters. The windows of the ground floor are framed with rusticated architraves, having pediments over a cornice into which boldly projecting keystones are run. The fact of the wooden window frames being set at only 4 in. from the wall face is a means of giving the north elevation the warmth which Palladianism requires in this climate.

Only the eastern pavilion of the river front of this block is the work of Inigo Jones. This is proved by Wren's drawings in the Soane Museum, and also by the difference in the carving. Wren's carving has more of the round feeling which led to the Georgian, Inigo Jones and his school being strictly Palladian. Webb is not to be considered in the matter of designing or detailing such a fabric, as his work in Great Queen Street and Thorpe Hall, etc., unmistakably shows. In order to obtain the required accommodation, Wren carried an attic story the whole length of the river front of the building. Of this he had to make one whole design instead of two designs stuck together, as it appears at the present day. Ever struggling after some dominating feature, he set a modification of the well-known figure of Atlas supporting the Globe on the top of the balustrade. This in turn is diversified by two female figures, one on either side, and a flagstaff projecting from the top of the globe. The whole group, excluding the flagstaff, is 15 ft. high. Evidently Wren was quite serious in his intentions regarding this monstrosity, as it is shown in one of his designs now at the Soane Museum, and the base for it is formed on the balustrade.

The Doric portal is a good piece of design, well-proportioned, and refined in detail. It was probably copied from Giacomo Barotio da Vignola's Palace of Caprarola, even to the peculiar way in which the centre keystone is carried up through architrave and frieze, and terminated at the cornice. The metopes are filled in with the star and garter, a group of roses alternating. The capitals are beautifully detailed, and the ovolo has a finely-carved sea-shell embellishment in it. The soffit of the cornice is very elaborately cut between the modillions, which are adorned with guttae on the under side. A wreath of flowers was carved in the panel in the wall above the Doric portal, but it has worn off. The Corinthian capitals on this elevation differ in character from those of the earlier portion, *i.e.* King Charles's Palace proper.

The leaves in the latter are very spiky, and convey the idea of thistle leaves. Wren's capitals, on the other hand, are fuller and more rounded. Wren had drafted some of the carvers—the Strongs and Caius Cibber amongst them—here from St. Paul's Cathedral. The carved leaves in both buildings are very similar.

In the tympanum of the eastern pediment Mars and Fame are represented by two reclining figures. These support a cartouche with the royal arms in the centre and the crown above. The cartouche is flanked by cornucopias filled with fruit. On the panel at frieze level is the inscription CAROLUS II. REX. A. REG. XVI.

WEST ELEVATION

Until the year 1769 the west front consisted of a brick erection called the Bass Building. This may have influenced Vanbrugh's design. In the middle was a pediment, with carving in the tympanum. It consisted of the national arms supported by two genii with marine trophies and other ornaments. The west side of the block was pulled down, brick being considered a vulgar material at that time. A new design was made by Stuart which has a very hard unsympathetic look, besides being badly detailed. It has neither the force nor character of the English Renaissance types, is quite neo-Greek in aspect, and the most unappealing elevation of all.

On the south elevation of this block Colin Campbell was employed. In aspect it is very sombre, and there are no rustications except at the angles and round the entrance doors. Over the latter he has placed the Venetian windows of which he is so fond. The same kind of window is seen in his erections at Houghton in Norfolk, and at Old Burlington House. He carried the main cornice round this elevation, but returned the frieze on to the wall face above the rusticated quoins. Here we find small square windows without any enrichment, which tend to give the whole elevation the appearance of a prison. Campbell seems to have been incapable of designing on the grand scale or in the sweeping manner of Inigo Jones or even Wren. Although he had other elevations as patterns to work from, he luckily had the common sense to adopt the same detail for the windows, with the exception of the small square ones before mentioned.

QUEEN ANNE'S BLOCK

This block has its west and south fronts nearly similar to those of King Charles's Palace, but the tympani of the pediments here (and also in the west pediment of the north front of King Charles's building) still remain unsculptured.

(To be concluded)

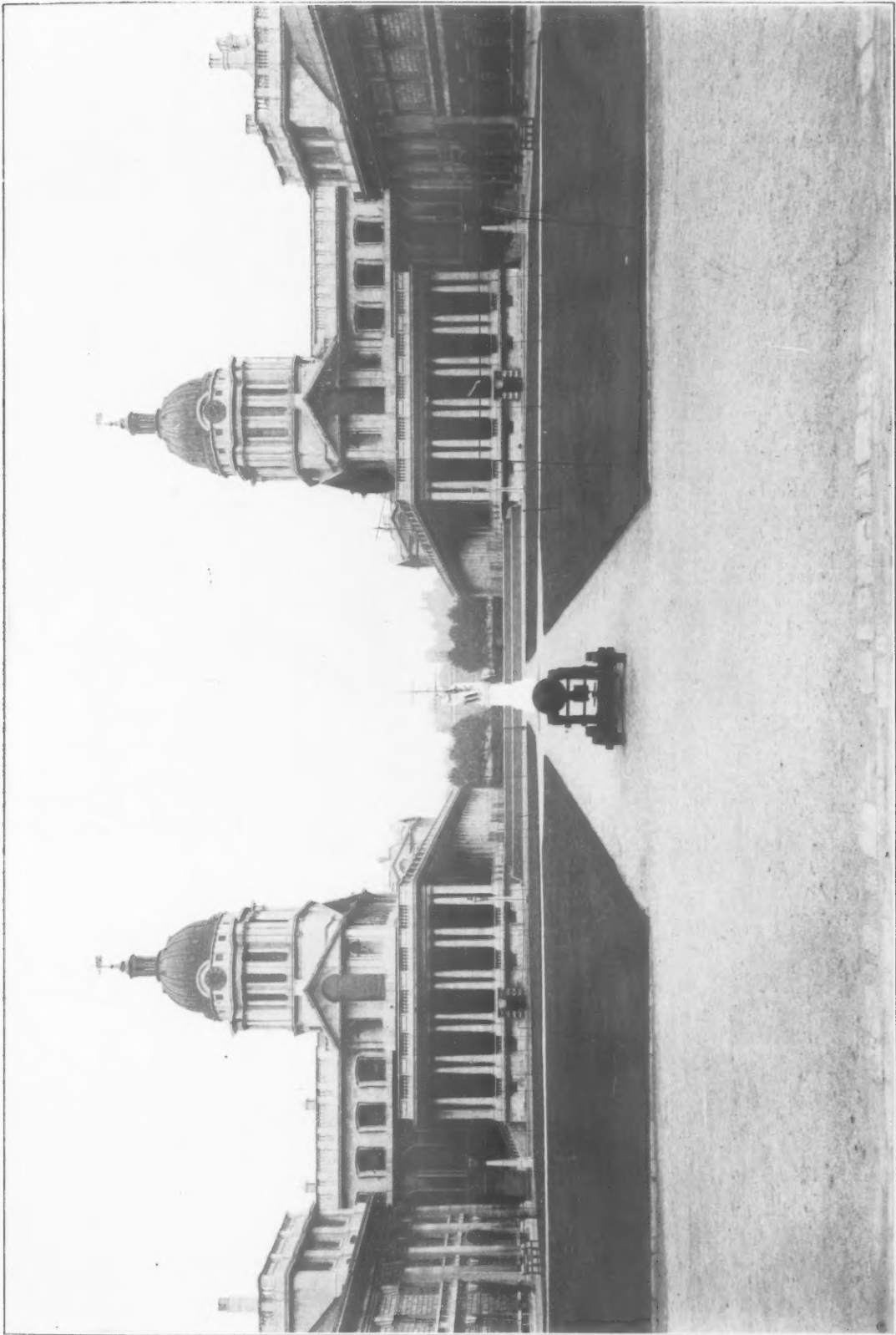


Photo : E. Dockree.

GENERAL VIEW OF DOMES AND COLONNADES FROM GRAND SQUARE

GREENWICH HOSPITAL



Photo: E. Dockree.

THE QUEEN'S HOUSE. INIGO JONES, ARCHITECT

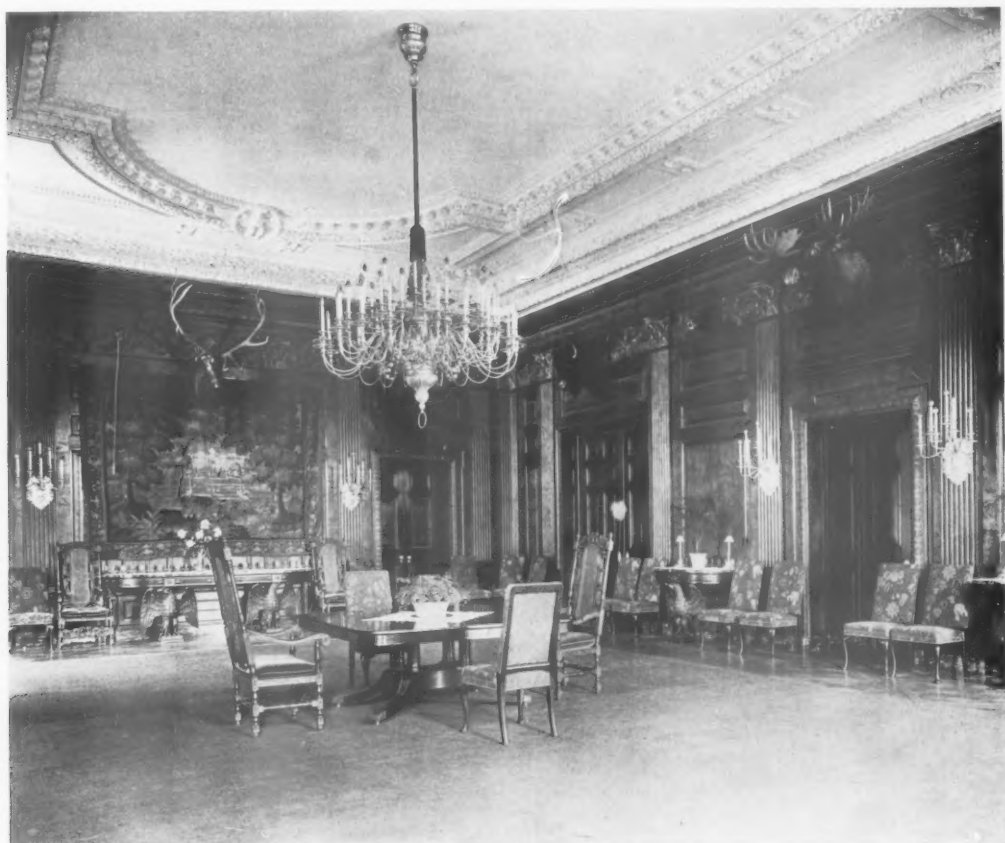
ARCHITECTURE IN THE UNITED STATES: THE PUBLIC BUILDINGS.—II

BY FRANCIS S. SWALES. (*Concluded from p. 152, No. 160*)



THE WHITE HOUSE—the Executive Mansion, as it is officially designated—is a government and public building used primarily as the offices of the President and for official receptions; but it also contains the private apartments of the President and his family. The name by which it is popularly known is

built, shows only a very general resemblance, and discloses a wide difference in those essentials which give special and national character. For instance, the relation of voids to solids, the finish of the eaves, the relation of the height of the basement story to the order, and the proportion and treatment of the window openings, suggest the probability that the Executive Mansion owed its inspiration not to the Dublin example alone, but to some French example, and there



THE WHITE HOUSE, WASHINGTON. STATE DINING-ROOM

derived from the fact that in the year 1815 it was given a coat of white paint to cover the blackening caused by the burning of the building by British troops the year before.

In 1792 a prize of five hundred dollars was offered for the "best plan for a Presidential Mansion." It was awarded to James Hoban, a young Irish architect who had practised in Charleston, South Carolina. The original design by Hoban is said to have been modelled upon that of Leinster House, Dublin; but an examination of the two designs, and a comparison of Leinster House with the Executive Mansion as

is the possibility, even the probability, that while Hoban was acting as clerk of the works on the Capitol, under Hallet, he profited from the criticism, and perhaps also from the books or documents in the possession of the latter, who was a trained French architect. Be that as it may, the exterior of the building bears a strong resemblance, especially as regards fenestration, to the characteristic examples of the period of the early Classic Revival in France, and is much superior to other work attributed to Hoban.

The plan is simple and symmetrical. On the ground floor are four large reception-rooms known

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THE WHITE HOUSE, WASHINGTON. EAST ROOM

as the East Room (the largest), the Blue Room, the Green Room, and the Red Room, the first three being used for public purposes, and the last as a private reception-room for the President's family. The whole east end of the building on the first floor is given up to official purposes, the offices of the President, his secretaries and clerks, the Cabinet room, and telegraph and telephone room. The last-named adjoins the President's office, and places him in communication with all parts of the world.

For many years after its first occupation by President Madison in the year 1800 the ground floor remained unfinished, and when the rooms were finally decorated they were so badly designed as to make the interiors of "The White House" a disgrace to the country. During the administration of President Roosevelt these were reconstructed by the late Charles Follen McKim, and constitute one of the most interesting of his many good works.

THE EXECUTIVE DEPARTMENTS

Three of the members of the Cabinet—the Secretary of State, Secretary of War, and Secretary of the Navy—have their departments of the Executive Division housed in a building which is one of the largest and also the ugliest

government buildings in existence, designed by the notorious Mullett. It is in no sense representative of the architecture of to-day in the United States.

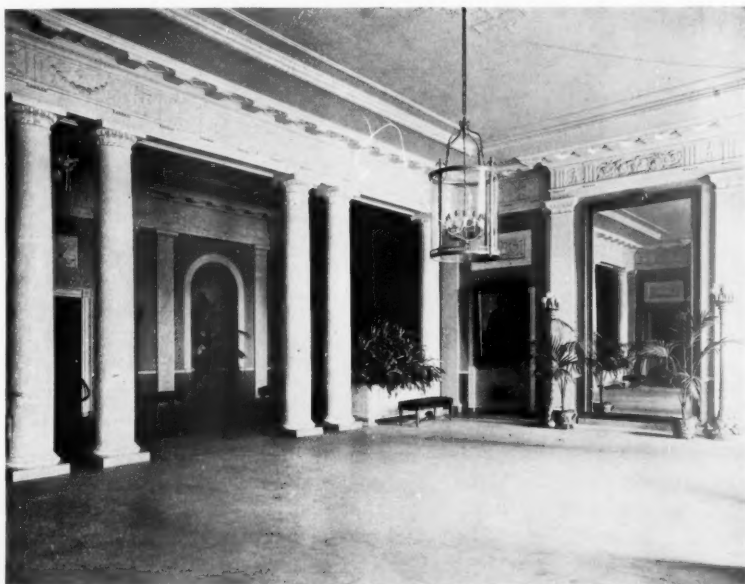
The department under the Secretary of the Treasury occupies a huge structure belonging to the late period of the Classic Revival. It consists of three stories included in an order of pilasters, and ornamented with Ionic porticoes, good in proportions. It was designed by Robert Mills in 1833 and added to at later periods by Ammi Young and Thomas U. Walter.

The Department of the Interior is also housed in an old structure of Greek design,

begun in 1837—the Patent Office, the work of Robert Mills and Edward Clarke.

The Post Office Department, until a few years ago, occupied a marble building of rather interesting design, consisting of a Corinthian order through two stories upon a rusticated basement. The newer building is a "Romanesque" creation requiring no further comment. In the porticoes the columns are spaced in pairs and recall the fine colonnade of the Louvre by Perrault. The original portion of the building was designed by George Hadfield and Robert Mills in 1839. It was extended in 1855 by Thomas U. Walter.

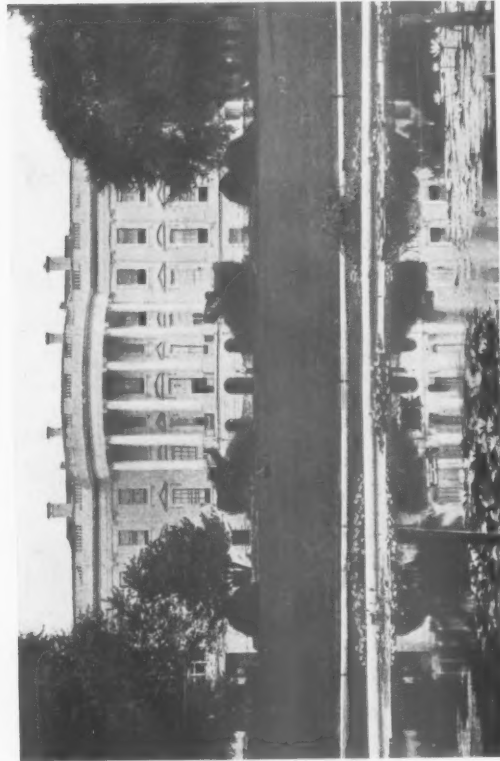
The Department of Justice, under the direction



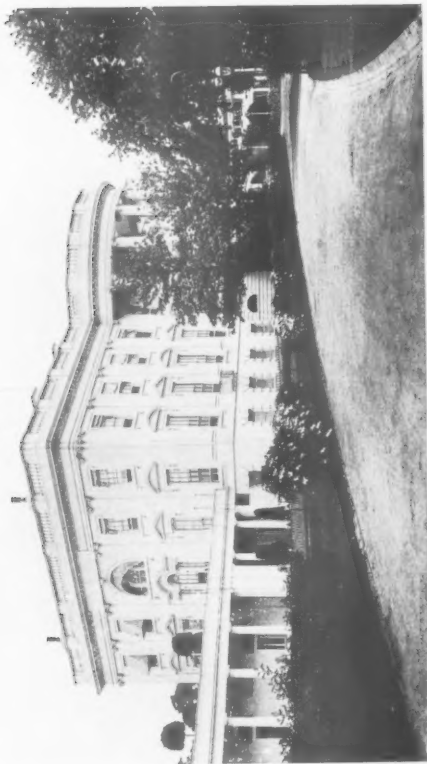
THE WHITE HOUSE, WASHINGTON. MAIN VESTIBULE AND CORRIDOR



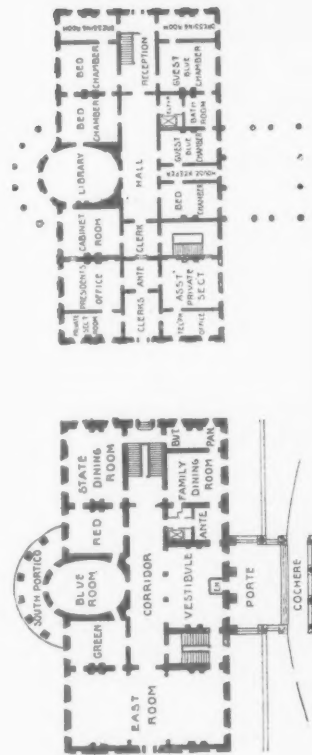
North Front.



South Front.



View of South Front and West Side, showing Terraces.

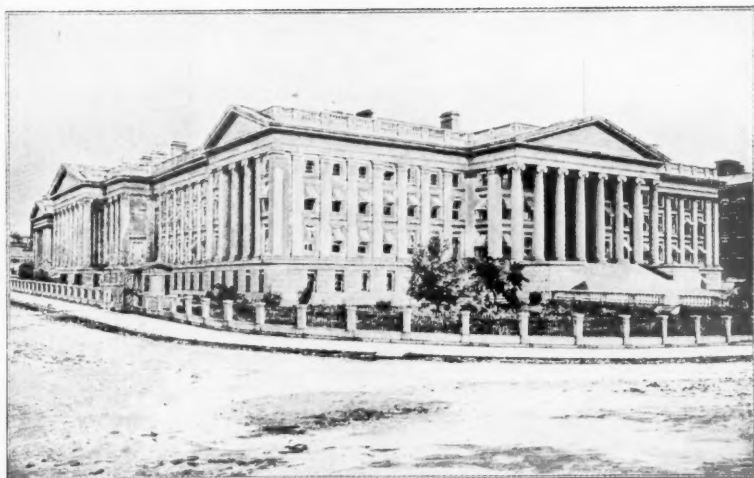


Ground- and First-floor Plans of Building as altered.
THE EXECUTIVE MANSION (OR "WHITE HOUSE"), WASHINGTON

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of the Attorney-General, occupies very poor quarters in an old office building.

The Department of Agriculture is the only one of the Executive Departments possessing a building of modern construction and design, though this is but partially completed. The two "laboratory wings" have been finished and occupied since March 1908. This building was the cause of much controversy. In the first place the design (by Messrs. Lord, Hewlett, and Hull) which won the competition—and as architecture was infinitely better than that which was adopted—was set aside because the architects would not submit to certain conditions inserted in their contract by the Government, with regard to the supervision of construction; in the second place the Department tried to violate the plan proposed for the city of Washington by the Expert Committee of the Senate; and thirdly, difficulties arose with regard to the appropriation. A sum of about £300,000 was appropriated by Congress to cover the cost, and it was found that not less than double this amount would be required. After due consideration it was determined to build properly a part of the design only, rather than erect a complete structure which would be unworthy of its importance. The design will not be complete until the laboratories are connected by the



THE TREASURY BUILDING, WASHINGTON



ONE OF THE TWO COMPLETED WINGS OF
THE DEPARTMENT OF AGRICULTURE WASHINGTON



THE PATENT OFFICE AND POST OFFICE, WASHINGTON

Administration Building, for which an additional appropriation of £300,000 has been asked.

The design which is being executed is the work of Messrs. Rankin, Kellogg, and Crane, of Philadelphia. It is a scholarly and dignified, though somewhat cold and not particularly interesting, composition, founded evidently upon the fine group made by the buildings in the Place de la Concorde, with the Madeleine between them, as seen from the Pont de la Concorde and the Chambre des Députés. In the latter group of buildings the difference in size of the Orders used is especially effective, on account of the distance that the Madeleine stands back from the two buildings by Gabriel; but whether there is anything to make desirable or justify the change in the size of the Order in the central block of the design for the buildings of the Department of Agriculture is doubtful. However this may be, the design is certainly, with the exception of the

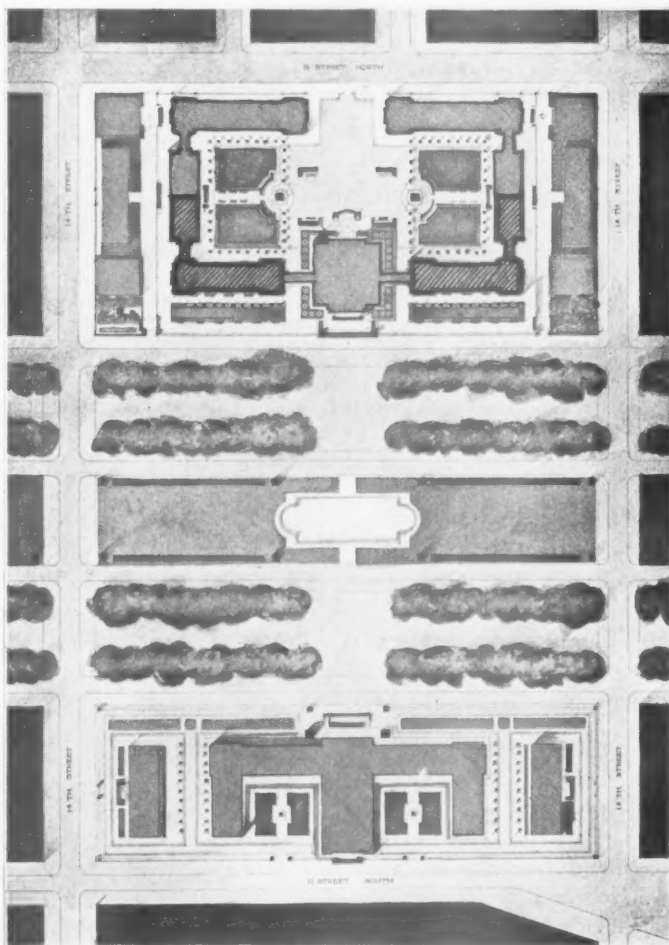


UNITED STATES DEPARTMENT OF AGRICULTURE, WASHINGTON. NORTH ELEVATION
RANKIN, KELLOGG, AND CRANE, ARCHITECTS

buildings forming the Capitol group and the Executive Mansion, the best of the government buildings at Washington. It consists of a large central block surmounted by a low dome and two subordinate wings, simply treated, connected to the main building by a corridor link on either side. The total frontage when completed will be about 750 ft. The laboratories are each nearly 260 ft. long by 60 ft. deep, and each has a rear wing 160 ft. in length. Ultimately it is expected that these laboratories will be doubled in size by continuing them around courts as shown on the group plan. The idea of a group of units has been kept in mind by the architects, and each building, though part of a group design, is complete in itself, and each laboratory room may be readily isolated from the others. The interior design is extremely simple. Marble staircases and white terrazzo flooring with a marble border have been deemed necessary, but there are no elaborate details, not even a wainscot or a cornice, the whole interior having been treated as though for a hospital. That it is so very plain is no doubt partly to be attributed to the unsatisfactory appropriation, but also partly to the view taken by the architects, namely, that cleanliness in such a building is the first consideration, and that this is attained most easily when there is plenty of light, and the materials of construction are of such colours as to cause dirt to become immediately conspicuous; hence the elimination of colour from the walls, and the employment of white instead of coloured marbles.

It will be seen that there is still opportunity for architects to design departmental buildings for Washington. About ten years ago a competition was held for an architect for the building for the Department of Justice, and Mr. George B. Post was

chosen upon the strength of his design; but the scheme was not carried out, and the site upon which the building was to have been erected was afterwards sold. Unfortunate as this was, both for Mr. Post and in a sense for the public—as the design was a very good one—it is probably otherwise a fortunate thing for Washington that the building was not erected, as the competition was held before the Senate Committee prepared its plan for the city and recommended



Block plan showing new buildings in connection with proposed Mall and possible future buildings.

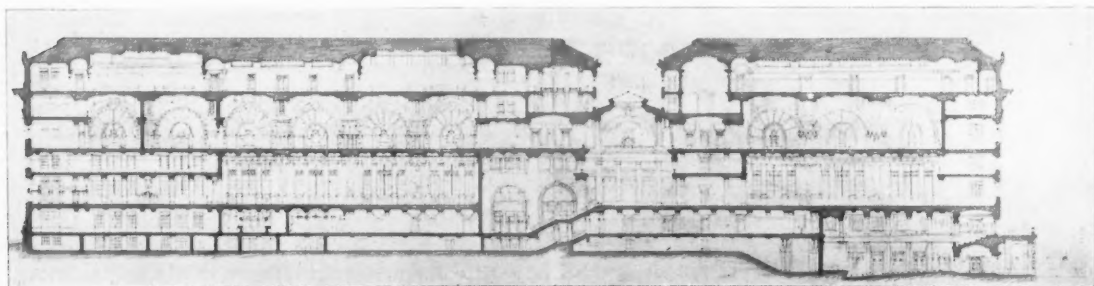
DEPARTMENT OF AGRICULTURE, WASHINGTON

ARCHITECTURE IN THE UNITED STATES

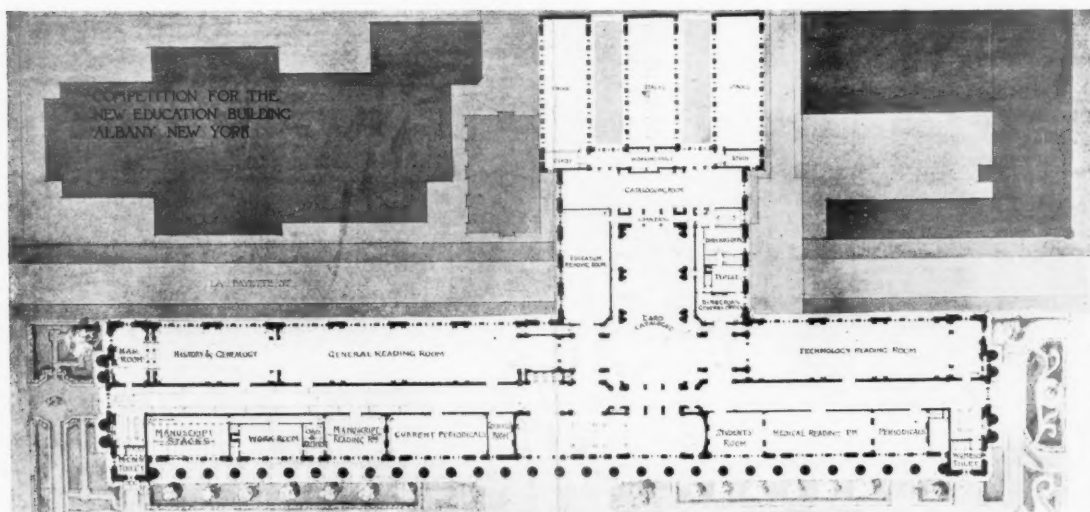
a desirable grouping of the departmental buildings. When the Department of Justice is housed as it should be, it will probably occupy the site opposite the east front of the Capitol and balancing the Congressional Library, and thus will become an important factor in the plan of the city.

The executive branch of each of the State Governments is usually housed in the State House. In a few instances it is in a separate

competition, is a masterpiece of planning, and has for its elevation a long row of Corinthian columns terminated by strong piers. It is set upon a stylobate and surmounted by an attic story which forms a complete frame to the colonnade. It may be regarded, broadly speaking, as a horizontal treatment of the same type of pure design as that which has been mentioned in connection with office building design, in which it is found treated vertically, namely, that of a repeated



Longitudinal Section.



Ground-floor Plan

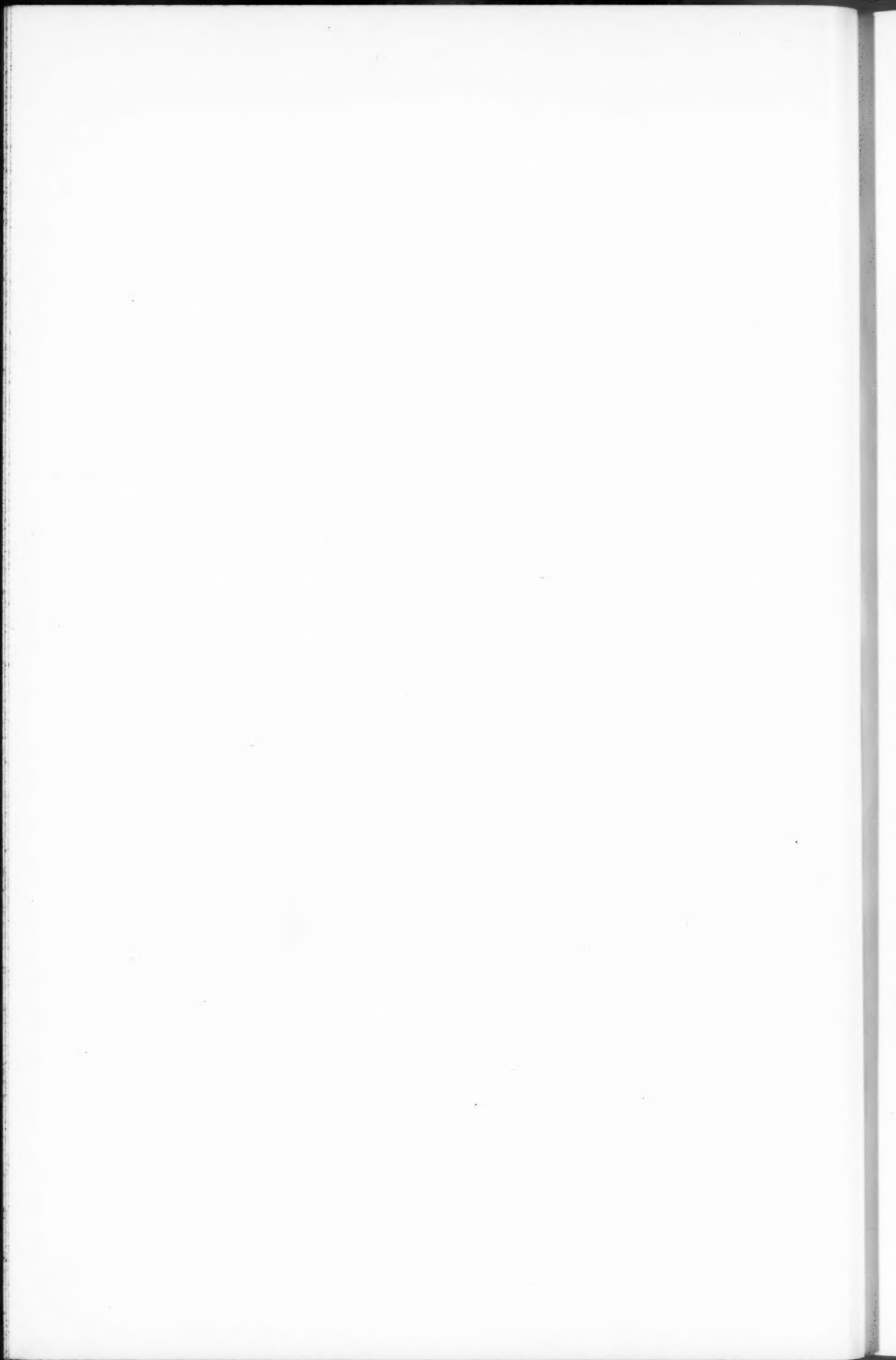
STATE EDUCATION BUILDING, ALBANY, NEW YORK
PALMER AND HORNBOSTEL, ARCHITECTS

building, but in such cases generally because the State House is some antiquated structure. In New York State, however—the most populous state in the Union—the very large State House has been found overcrowded, and an important building is now being erected at Albany for the Department of Education, from the designs of Messrs. Palmer and Hornbostel, of New York. It will rank among the most monumental structures in America, on account of its great simplicity and noble scale. The design, which won a brilliant

unit contained in a frame. In the office building the unit is the office window; in the present instance it is the columnar bay. The design is probably a unique example among State Departmental buildings, and one that has quite recently been commenced. It can only be regarded, therefore, as indicative of a type of structure of which many more must be required in future, and as suggestive of the work that is evidently ahead for those architects who are able to deal with monumental problems.



THE APSE OF ST. WALBURGH, FURNES.
From the Etching by Frank Brangwyn, A.R.A.





REREDOS IN THE CHAPEL OF ST. MICHAEL AND ST. GEORGE, ST. PAUL'S CATHEDRAL, LONDON
 MERVYN E. MACARTNEY, F.S.A., F.R.I.B.A., ARCHITECT

January 1911

VOL. XXIX.—B

CURRENT ARCHITECTURE

NEW REREDOS IN THE CHAPEL OF ST. MICHAEL AND ST. GEORGE

THE new reredos in the chapel of St. Michael and St. George in St. Paul's Cathedral was consecrated last St. George's Day by Bishop Montgomery. It was the joint gift of Lord Strathcona and Mr. Charles Waverley Brown. The reredos has been designed by Mr. Mervyn Macartney, Surveyor to the Fabric of St. Paul's, who has worked strictly in Wren's manner—the adjoining oak screen serving as a model. The height of the Order employed was settled by the old carved pillars which have been used. These are copies of the wreathed columns in the Bishop's Throne in the choir of the cathedral, which were carved by Grinling Gibbons. Capitals had to be provided, and these were carved by Mr. Esmond Burton, who also executed the carving in the bed-moulding of the pediment.

The two urns, joined in pairs, were the work of Messrs. Rutland & Murphy. Mr. Murphy, senr., carved the enrichments of the entablature. In the centre part of the reredos, the focal point of the design, are groups of ornaments—cherubs' heads with wings, light hanging swags of flowers and fruit, long side pendants also with the heads of *amorini* wreathed in flowers—which give a unity to the design. This rich carving frames a panel with a rounded top. At the bottom a smaller panel is introduced, on which is deeply carved and undercut the monogram of the Most Noble Order of St. Michael and St. George, SSMG, surrounded with reeds and primulas. This centre carving is the work of Mr. Abraham Broadbent, who also carved the two figures on the curved pediment. It is hoped at some future time to have a third figure, standing on the centre of the pediment.

Messrs. Maides & Harper were responsible for



DETAIL OF ALTAR RAIL IN THE CHAPEL OF ST. MICHAEL AND ST. GEORGE, ST. PAUL'S CATHEDRAL



Detail of Upper Part of Reredos



Cherubs' Heads and Enrichment over Centre Panel

REREDOS IN THE CHAPEL OF ST. MICHAEL AND ST. GEORGE, ST. PAUL'S CATHEDRAL

CURRENT ARCHITECTURE



CAPITAL OF COLUMN ON ST. PAUL'S REREDOS

the entire construction of the reredos. The late Sir Donald Currie was the donor of the marble steps on which it stands. It was his desire that the marble used should come from Africa, and it was this wish that determined Mr. Macartney in the employment of Numidian red and yellow marbles. These steps were executed by Messrs. Farmer & Brindley.

The altar-rail, which is of bronze gilt, is carried by the four richly-modelled pedestals. Little heads are introduced with falling flowers, and plain panels in the middle bearing the monogram. This work was carried out by Mr. Bainbridge Reynolds, who is also executing the floor memorials and the enamel plates of the Order.

A NICHE FOUNTAIN

THE niche fountain shown by the accompanying design of Mr. George W. Wilson, of London, is in course of execution from the model exhibited at the Royal Academy. It is of stone with a verde antico marble surround, the centre figure being of bronze. The total height is 5 ft. 4 in.

BRANCH LIBRARIES, DUNDEE

THE branch libraries at Dundee illustrated in this issue are two of a series of five presented to the city by Dr. Andrew Carnegie. They have been erected from designs by the City Architect, Mr. James Thomson, who is to be congratulated on having achieved so fine a result. Libraries in America very commonly exhibit this bold character; but, unfortunately, in this country such examples are very rare.

The block plans on the opposite page show the disposition of the buildings.

The Blackness Branch Library occupies a triangular piece of ground at the junction of Perth Road and Blackness Avenue. The basement is apportioned entirely to storage rooms. On the ground floor are the lending department and the reading-room for children; while the upper floor is occupied as a general reading-room and ladies' reading-room. The building is faced with red stone from Closeburn Quarry, Dumfriesshire. The work was carried out by local contractors at a cost of £7,000.

The Coldside Branch Library occupies a site of obtuse form at the corner of Strathmartine Road and Loons Road. The stone used for this building came from the Blackpasture Quarry, Northumberland, and the facing bricks from Ruabon, North Wales. The work was carried out by local contractors at a cost of £7,000.

The sculpture on both libraries was executed by Mr. Albert Hodge, of London.



DESIGN FOR A NICHE FOUNTAIN IN STONE, WITH MARBLE SURROUND, BY GEORGE W. WILSON

THE FRENCH RENAISSANCE AND THE LOUVRE

THE principal excellence of the architectural works of the French Renaissance, says Viollet-le-Duc—selecting the period from the middle of the fifteenth century down to the reign of Louis XIII—consists in a certain “distinction” which is found only exceptionally in later edifices. By “distinction” is understood the reflection of a correct taste thoroughly and habitually permeating society. Greek antiquity always displays this rare artistic virtue in its highest degree. It is a natural gift, in fact; for if “distinction” is sought after—if it is produced only by an intellectual effort—it leads direct to mannerism and affectation. It is no great achievement in architecture (continues Viollet-le-Duc) to display magnificence; nothing is easier if we have money. The difficulty is to give a perfume of art to the commonest or simplest things; it is to know how to preserve sobriety even in the midst of splendours. The architects of the French Renaissance did not live as *grands seigneurs*, but neither did they form a pedantic and exclusive coterie disposed to consider as barbarians all persons placed outside this coterie. If they did not give themselves aristocratic airs, they at least knew how the noblesse lived, and what they wanted; they knew how to conform to the tastes and wishes of their clients without bringing formulas of art to contravene them, but also without in any measure abandoning principles when a requirement or a fancy had to be complied with. “Ever since the day when architects united in an Academic body, began to discuss questions relating to forms of art with the outside world, making light of principles, and opposing conventional rules of art (that are purely arbitrary) to programmes of requirements, architecture has entered on a path which must gradually separate it from the spirit of the age. People have learned to do without it because it has begun to be intolerant, perverse, and even tyrannical. . . . Louis XIV and his ministers used to amuse themselves by discussing with architects questions purely aesthetic; and it is curious to observe the reasons which at that early date these artists used to give for adopting or not adopting such or such a form, while neither party troubled itself respecting suitability, the requirements of the times, the arrangements of the buildings, or what would render a building agreeable, or even habitable.” There is a curious book on this subject with which artists cannot be too well acquainted: the memoirs of Charles Perrault, brother of the architect of the colonnade of the Louvre. Charles Perrault was the First Clerk of the Royal Buildings—in modern language, Director of State Architecture. He had,

naturally enough, the highest opinion of his knowledge in matters of art, and he has left us valuable information respecting what took place in the Court of Louis XIV with regard to the project for finishing the Louvre under the superintendence of Cavalier Bernini—a project happily not carried into execution, notwithstanding the wish of the king, and the boastful pretensions of the celebrated Italian architect. It would have left nothing remaining of the Louvre of Henry II. Charles Perrault, who wished to have the execution of this project entrusted to his brother, and succeeded in his endeavour—at least partially, as everyone knows—procured the dismissal of the Cavalier, who “thought of nothing but building great rooms for comedies and banquets, and gave himself no trouble respecting matters of convenience and dependency in the various apartments, deeming these minutiae unworthy of the attention of so great an architect as himself.” The king, weary of being harassed, chose Perrault’s design, because he thought it “more beautiful and majestic”—though Viollet-le-Duc considered it more “an affair of orders, colonnades, and peristyles,” than an attempt to produce a really well-arranged palace. Architects familiar with Paris, however, will question that judgment. The Louvre, as a whole, is over-wrought, and its detail too fine. Perrault’s work, on the contrary, possesses a stately magnificence of proportion, combined with richness of controlled embellishment, which gives it a great place in the architecture of the French capital.

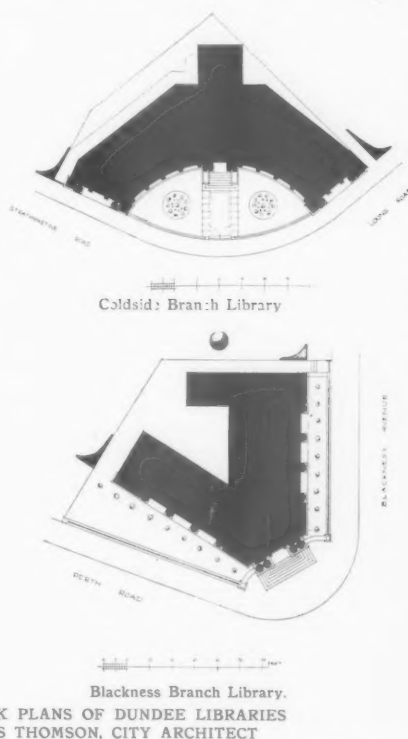




Photo: Thomas Lewis

COLDSIDE BRANCH LIBRARY, DUNDEE.
JAMES THOMSON, CITY ARCHITECT



Photo: Thomas Lewis

BLACKNESS BRANCH LIBRARY, DUNDEE
JAMES THOMSON, CITY ARCHITECT



Photo : Thomas Lewis

COLDSIDE BRANCH LIBRARY, DUNDEE: DETAIL OF MAIN ENTRANCE
JAMES THOMSON, CITY ARCHITECT



Photo: Thomas Lewis.

COLDSIDE BRANCH LIBRARY, DUNDEE : DETAIL OF RETURN END
JAMES THOMSON, CITY ARCHITECT

SOME DRAWINGS BY ROBERT ATKINSON



THE endless discussions that rage, like an interminable internecine warfare, about the laws and methods that should govern good draughtsmanship have little, if any, real value. The dogmatic advocacy by different sections of people of their own favourite opinions does not make a lasting impression, for the very same reason that most art criticism falls on idle ears. And this reason is, that the critic too often ignores the fact that each method is concerned with the expression of a special idea of the subject, an idea perhaps quite alien to all other methods, and not to be approached in any other way. Art is always a means of expression—certainly an idealised expression—but each art and each method has its own objects to express, its own particular view of the subject to present. It is particularly important that this should not be overlooked when consider-

ing architectural drawings. In the comparison of the drawings of architects of different periods one sees a marked divergence in their conception of architecture, and consequently in the methods which they employ in transferring their ideas to paper.

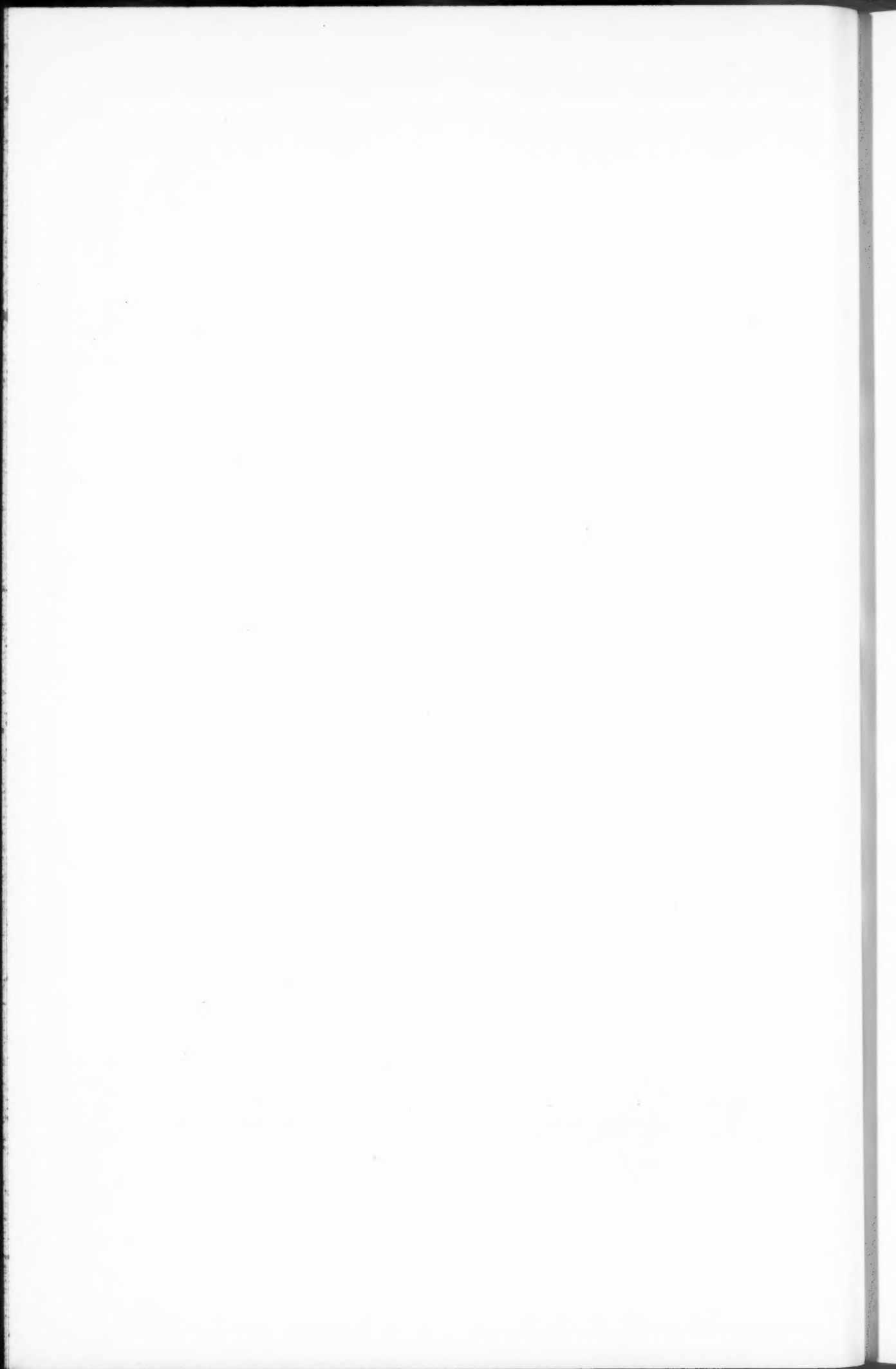
In connection with the pencil drawings by Mr. Harold Falkner reproduced in the December issue of *THE ARCHITECTURAL REVIEW* some account was given of an interesting discussion regarding the degree of importance which good draughtsmanship should hold in the education of the architect. For the moment that question may be left in the state of suspense in which it will presumably ever remain, and attention be given instead to the charms of architectural drawing for its own sake.

With these notes are reproduced some water-colour sketches by Mr. Robert Atkinson. It would be easy to explain at length the many points of interest which the drawings exhibit, but since





THE PORTICO OF THE PAZZI CHAPEL, SANTA CROCE, FLORENCE
DRAWN BY ROBERT ATKINSON, A.R.I.B.A.





THE PONTE VECCHIA, FLORENCE
DRAWN BY ROBERT ATKINSON, A.R.I.B.A.



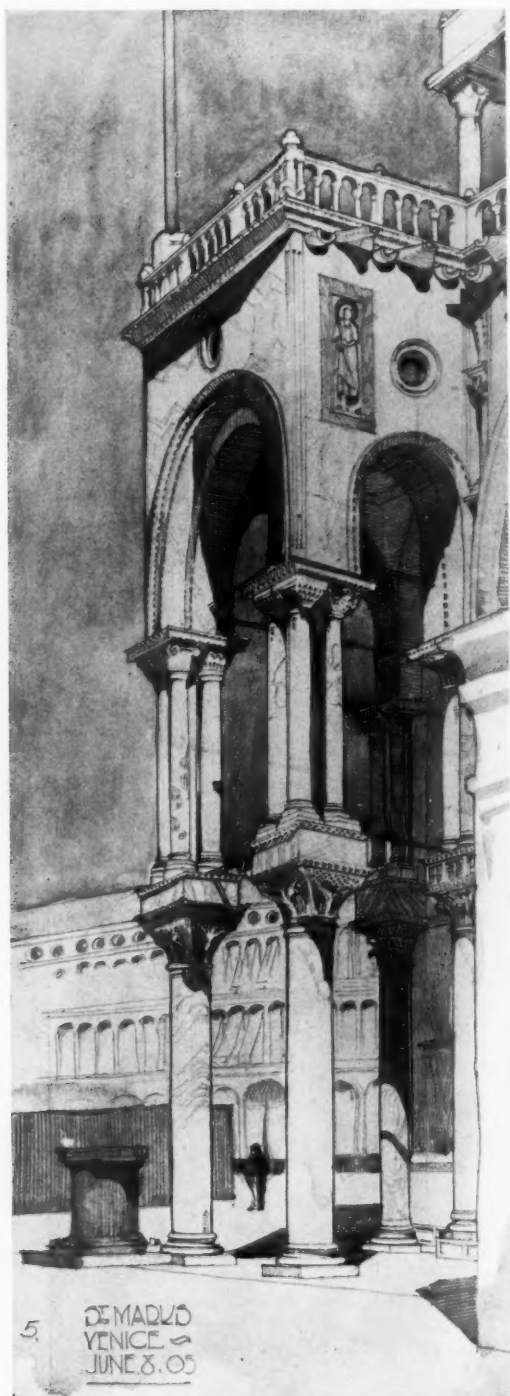
Lessing's searching analysis of the functions of the respective arts of the painter and the writer, there can be no excuse for an attempt to supplant the direct appeal of the picture by a laboured and futile description in the other medium. It may, however, be noted that Mr. Atkinson's work illustrates one of the most hopeful tendencies in modern art. He has sought out and expressed what to many students is the highest and most essential quality in architecture—the "sculpturesque" quality. The finest period of Greek art under the patronage of Pericles, the summit of Gothic building in the thirteenth century, even the most exquisite achievements of the Renaissance in Italy, all have in common this wonderful quality. Where the architect is sculptor and the sculptor is architect, there the form is most beautiful, there the composition is most perfect: building loses its material and accidental character; it becomes architecture, a purely idealised expression of a national or European movement. It is this quality that will be discerned by the artist who is most in sympathy with architecture itself. He will see the skyline, the grouping, the balance, and the whole modelling of a building. The proportions of part to part and of part to whole will never be lost sight of; each portion will be in its proper place; for the total effect—the composition—is the thing chiefly presented. It is scarcely necessary to call the attention of the reader to the large majority of architectural drawings which seize a detail here and a detail there, or which merely render a general impression of the character of the style and of the

ornament employed. Such drawings are useful as notes and interesting as reminders of buildings that are old friends of the architectural profession, but they do not convey a sense of the creative genius that has composed and modelled the design. The supreme artist in architecture, as in every other art, is he who can make an harmonious composition that has laws of its own and is almost organic in the perfect interrelation of body and limbs. And it follows that an appreciation of a great work, portrayed in pencil or in colour, must represent the outline and modelling of the building with an unerring hand. This, it may be said, Mr. Atkinson has accomplished. His drawings show a sense of the breadth and form of his subjects that places his work on a high level of achievement. The outlines are firm, the shadows are strong, and all the modelling of the buildings is brought into relief. To some they may seem over-emphasised, but this confirms their merit, for each drawing consciously accentuates in this way, not the detail, but the essential lines. The detail in its proper degree is admirably suggested, and the surroundings and setting of the buildings are well represented. It will be noted that four out of the six drawings were produced five years ago, and we look forward to many more productions from the same hand.

San Francesco of Assisi, the parent Franciscan church, furnishes the first subject, and displays the fine work of this beautiful monastery. The upper church is approached by the flight of steps the balustrade of which appears on the right. The



DRAWN BY ROBERT ATKINSON, A.R.I.B.A.



entrance to the lower church is by the porch—a good specimen of Lombardic-Romanesque—and gives access to the vaults with the famous paintings of Giotto. The arcades built for the reception of pilgrims, who tie their mules to the posts, surround the open space before the church and extend along the street for some distance. The building is of a yellow-coloured stone, and the porch,

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arcades, and deeply recessed openings of the campanile give a rare character to the whole composition with their heavy shadows.

The second sketch is of the portico of the Pazzi Chapel, Santa Croce, at Florence, an early work of Brunelleschi, and one of the first ecclesiastical buildings of the Renaissance (1420). The church is shown to the left, and the arcade, with painted voussiors to the arches, from which it is approached by a flight of steps. The portico of the chapel, with the dome rising above it, makes a striking effect in colour, the centre portion being in blue Fiesole stone, and the roof covered with pan-tiles. The wagon-vaulted ceiling of the portico is coffered, and filled with medallions displayed upon a blue background. The graceful effect of the design is largely dependent on the centre arch that breaks, above the cornice, into the stone panels—these latter being curiously reminiscent of a wood treatment. The line of the entablature is thus relieved by the arched opening, and the frieze is adorned with other beautiful medallions.

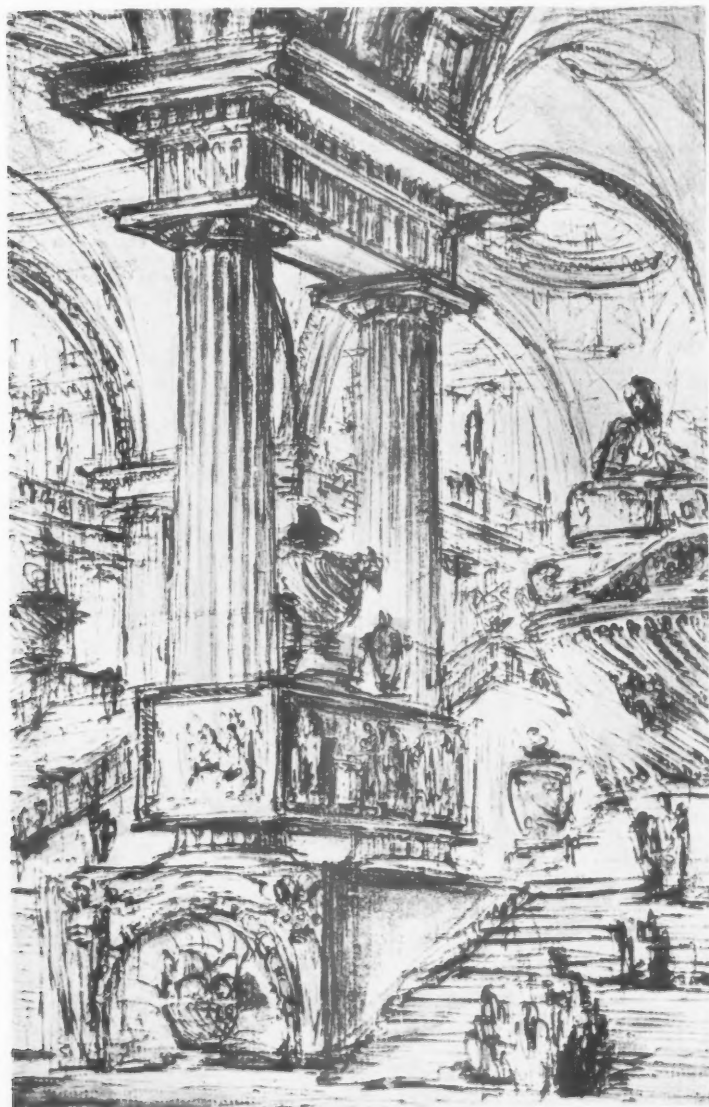
The corner of the front of St. Mark's at Venice represented in another sketch is an example of Mr. Atkinson's skill in giving the essential lines and the requisite modelling of this daring little group of features. Drawn in any other way, the three stories might easily have seemed disconnected, and the light effect of the four slender shafts in the centre stage would become a weakness. The hoarding to the left shows the position of the fallen campanile, where the débris was being sorted when the sketch was made.

The drawing for Siena Cathedral shows now finely that rather ill-fated building stands above the picturesque groups of houses. The copper-covered dome on its quaint six-sided lantern (the lantern that caused so much anxiety to its builders) surmounts the church with its alternate strips of black and white marble facing, and, behind, the tall campanile gives added height and point to the whole group. Only the outline of the elaborate west front is to be seen to the right, but the tasteful east front is shown, and beyond it the bare gable of the unfinished nave which was to have been the pride of the city.

Mr. Atkinson has chosen a fine point for his sketch of Raphael's sacristy (St. Peter's, Rome), the severe lines of which are so effectively aided by the pumice-like surface of its travertine facing. The skyline and vigorous modelling of the dome and lantern are well brought out in the drawing, and the shadows are here again skilfully used. Despite the fact that the dome is foreshortened, the general sense of proportion is admirably kept.

The River Arno, with the Ponte Vecchia spanning its waters, provides the most pictorial subject

of the six drawings. This bridge connects the Uffizi at Florence with the Pitti Palace. Judged as a picture, the whole scene is charmingly handled, the overhanging buildings on the bank of the river merging themselves into the lines of the bridge—a clear sky above and the waters darkened below. The bridge, which is mentioned by Dante, is a delightful medley of features. Its wide stone arches support an upper arcade of brickwork, upon which is built the long picture gallery with the square windows, and putlog-holes left in the walls. Along each side of the 12 ft. way are the goldsmiths' shops in picturesque confusion bracketed out over the water, and the artist has shown the dome of San Spirito through the centre of the three arches between the shops. Here architectural skill and a happy chance have combined with rare felicity.



FROM A SKETCH BY PIRANESI IN THE BRITISH MUSEUM

January 1911

VOL. XXIX.—C

BOOKS

PIRANESI

LAST of the great Venetian artists, Piranesi must one day occupy a niche in the house of fame peculiarly apart. His forerunners took for visual presentation the manifold and gorgeous pageantry of the world—its men and women clad in the spoils of "Ormus and of Ind"; for Venice held the East in fee, its colour, its joy of living to the sounds of "pipes and timbrels," its wild ecstasy. Tiepolo was still rioting in brilliant colour, and Longhi painting his delightful pictures of Venetian society, when Piranesi found a new way in art.

He is not the first on whose soul Rome writ herself indelibly, nor who drew his inspiration from the Imperial City. Yet certainly no adopted son of hers was more loyal. What a galaxy of

names does not Rome conjure up!

Piranesi was not the least of these. A tremendous craftsman, like all his countrymen, with indefatigable energy, skill, and imagination, he has restored and depicted the Classic genius of Rome as expressed in her architecture. He was no mere topographical artist, no dry recorder, but one filled with fire, and whose vision went to the soul of ancient architecture.

More, however, than his representations of ancient buildings, his tremendous architectural compositions, does that magnificent series of etchings *Le Carceri d'Invenzione* touch the imagination. Death and decay, the Last Judgment, Hell and all its horrible hierarchy, have furnished material for art again and again—the *Memento mori* has always been at the feast; but scarcely ever has Fear and Terror, the utter impotence of nightmare dread, been made subject to art. Poe, the American, did indeed in literature what Piranesi has done in these inventions, conjuring up an atmosphere of horror and cruelty and helpless pain and despair.

But the artist's is the nobler expression, for withal a great dramatic quality makes it impersonal. It is a bound Prometheus, laden with chains of the weight of worlds, that cries out; the figures are heroic that bend in torture or are racked cruelly by Titanic

BOOKS

engines—it is all so much above the life-size that we seem to witness the pains of giants. These etchings (there are sixteen of them) show eternal walls, huge vaults, vast illimitable spaces of woe, peopled by moiling and toiling figures; figures naked and bound or inadequately, seemingly uselessly, building colossal masonry, as the tired slaves must have travailed on the Pyramid of Cheops.

Judged from the standpoint of pure etching, these prints are the best and the finest in execution. Piranesi's architectural compositions in craftsmanship are often like engraving, but the *Carceri* series have the freedom of Rembrandt. It is to them we owe the design of old Newgate Prison, for without their inspiration George Dance had never risen to these heights.

Besides his etchings, Piranesi made numberless drawings in red and black chalk. There is a set of sketches of the Paestum temples in the Soane Museum, and several other subjects are preserved in the British Museum. One of the latter is here reproduced from Mr. Samuel's book. It is a fine sketch, imaginative, full of power and suggestion. Mr. Samuel shows how much Piranesi's suggestiveness made others indebted to him, and how Adam was influenced is fairly well known; but it is not so generally recognised that Wedgwood, Sheraton, Flaxman, Dance, Soane, all more or less drew inspiration from the same source. With this aspect Mr. Samuel deals at some length; but surely he goes too far when he suggests that the modern Classic buildings in America and Canada owe their existence to Piranesi's influence.

Unfortunately, his influence was nullified during a century by various movements and revivals, and even to-day it is much less than during his life-time.

This monograph is well timed, and if it help on the cause of monumental architecture it will have done much. Mr. Samuel has in his writing a gossipy touch that is fond of dragging in all sorts of out-of-the-way and curious information. But the book as a whole is interesting, and to those who do not know Piranesi, and even to those who do, it is worth recommending. The reproductions from the master's etchings are well chosen and give a fairly comprehensive idea of his various kinds of work. Three of the *Carceri* plates are reproduced. It should be mentioned that there are two distinct states of these plates. The fourteen etchings of the first state are less interesting than in the second, which has, besides, two more plates added.

To collectors the catalogue of Piranesi's etchings should prove of peculiar value.

J. M. W. H.

"Piranesi." By Arthur Samuel. Large 8vo, containing 200 pages of text, and 25 reproductions (mostly double plates) of rare etchings, cloth, gilt. London: B. T. Batsford, 94 High Holborn. Price 12/6 net.

The Architectural Review

RECENT ENGLISH DOMESTIC ARCHITECTURE.

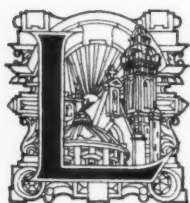
THE 1910 edition of the special issue of THE ARCHITECTURAL REVIEW, devoted to recent English domestic architecture, was published just before Christmas. Like former issues, it is finely illustrated by special photographs, accompanied by plans and descriptive letterpress, and furnishes an interesting and valuable representation of the best modern domestic architecture. Numerous houses by such well-known architects as Mr. Lutyens, Mr. E. Guy Dawber, Mr. Lorimer, Mr. Ernest Newton, Mr. Walter Cave, and Mr. Walter Brierley, are included, and there are also many excellent examples of work by lesser-known men; the scope of the volume (which is issued at 5s. net) being further extended by the inclusion of garden schemes and details of craft work. Altogether the 1910 edition fully maintains the high standard of former years, and is to be recommended to all who take an interest in domestic architecture.

An illustration from the volume is given on the opposite page—a house at Womersley, by Messrs. John F. Bentley, Son, & Marshall. This house, built for Mr. John Courage, occupies an elevated site, with pine woods overhanging one side of the gardens. The whole scheme—the details and furnishing of the house, and the lay-out of the grounds—exhibits the hand of a cultured designer. The approach is by a drive winding up for about a quarter of a mile from the road, the grounds being well planted with trees and shrubs, including an avenue of cypresses. The entrance front, facing north, expresses the interior very frankly. Over the entrance porch is the private chapel, with leaded-glass windows, and to the left are the windows lighting the staircase. Further to the left is the kitchen wing, with a square tower in the angle, carrying water cisterns supplied from a reservoir on an adjoining hill. To the right is the music-room wing. The hall is comparatively small, and the staircase is not made a great feature. There is a stone fireplace centrally placed. Leading off the hall on the left side is the dining-room, which has a delightful chimney-piece in white-painted wood with a surround of exquisite blue tiles to the grate. It is lighted by large windows filled with stained glass, and is richly furnished. The garden front has a semi-circular veranda, and looks out on to a long garden laid out with lawns and flower-beds. At the further end is a sunk garden, having a circular pond in the centre, and further south is the kitchen garden, while to the west are lawns for tennis and croquet. Next the overhanging wood on the east side is a retaining wall with recesses, and a bowling-green adjoining. The house is built of Bracknell bricks and roofed with tiles taken from old barns.



"DERRY'S WOOD," WOKING, SURREY : GARDEN FRONT
JOHN F. BENTLEY, SON & MARSHALL, ARCHITECTS
(From "*Recent English Domestic Architecture*,")

THE GARDENS OF LOSELEY PLACE



LOSELEY PLACE, which lies about two miles from Guildford, has been called the Penshurst of Surrey. Built by Sir William More in 1562, and completed by Sir George More in 1568, it presents all the fine features and quiet restfulness of the typical Elizabethan mansion. Everyone is ac-

of the most valuable collections of manuscripts in the country, a selection of which was published by A. J. Kempe in 1836.

The gardens of Loseley were evidently laid out at the time of the erection of the house. In the heart of Surrey they have every natural advantage, and their age has invested them with a charm from which no visitor, however indifferent, can escape. Nature—the abundant and generous



THE MOAT AT LOSELEY PLACE

quainted with Nash's view of the drawing-room in his "Mansions of England in the Olden Time," and the magnificent chimneypiece of the room, carved out of chalk, has often been illustrated. The house is famous for its many royal visitors, and its name is familiar to antiquaries and historians of the present day as the repository of one

Nature of Surrey—has not withheld any of her luxuriance; and yet the hand of the designer is also in evidence, unobtrusively directing the scene and guiding the leaf and foliage to its proper end. Sometimes the rule which human authority establishes over a garden is too absolute—even Francis Bacon, living as he did at the time of

THE GARDENS OF LOSELEY PLACE



SUMMER-HOUSE AT THE END OF THE MOAT



VIEW OF MOAT BELOW LAWN, SHOWING BALUSTRADE AND BRIDGE

THE GARDENS OF LOSELEY PLACE

the zenith of the formal garden, rebelled against certain of the far-fetched conceits that found favour with Elizabethan gardeners.

Sometimes, on the other hand, Nature has too much of her own way, and the garden becomes an untidy and poor copy of the woodland scenery, which must be absolutely untouched or else it loses its perfection. At Loseley is a pretty contest between the artificial and the natural elements, the balance being evenly held. The long line of the moat with its wall and perforated parapet introduces an element of order and repose, and yet the walk beside it is bowered in foliage and edged with rush and bush in pleasant outlines that are unpruned and unlevelled. It is no idle theme, though so often touched upon in garden dissertations—the beautiful quality which water introduces into the scheme, and in this way the moat at Loseley, with its surface laden with lilies, is responsible for very much of the charm of the gardens. In the photographs here reproduced can be seen, in a number of different ways, the quiet influence which the water has upon the grey stone walls, the piled masses of green, and upon the distant outlook over park and meadow. In addition to its wealth of sheltering trees, Loseley possesses fine views over the surrounding Surrey scenery, and its gardens are the centre of an intensified beauty which is reflected over the countryside south of Guildford and the Hog's Back. The accompanying views are confined



VIEW OF MOAT THROUGH SUMMER-HOUSE WINDOW

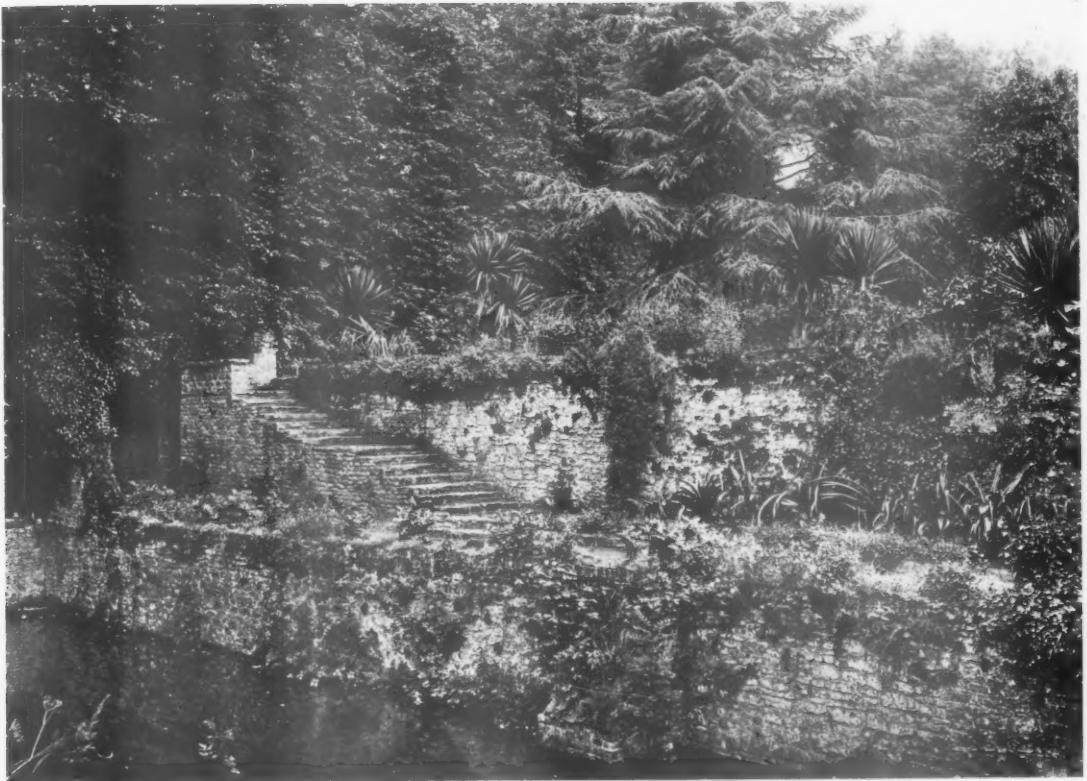


SUMMER-HOUSE ON LAWN

The Architectural Review

chiefly to the pictures produced at the meeting of water and foliage, but this is only the framework and boundary of the pleasure-grounds. In another view are some of the cut yews—dark sentinels of the garden—and the square yew hedge with ample archway, both of which have always been the main features of the formal garden. Despite the hostility shown by many critics to the yew hedge and all its artificial devices, one cannot admit that there is anything more appropriate to define a boundary or enclose a walk or bowling-green. The brick wall requires age to tone its colour and soften its outline, and the yew requires age to gain that square solidity and broad shade which give to the spreading turf beside it a new beauty, and to the sunlight on the flowers an intensified brightness. The garden-houses shown in the photographs are almost shrouded in their green surroundings, but their roofs give point to the walks and an air of occupation to the scene. The seventeenth and eighteenth centuries saw much zeal in the erection of these real summer-houses, carefully designed and substantially built. The “rustic” shelter had not yet come to spoil the enjoyment. Would that one could prophesy the latter’s speedy banishment from gardens of to-day!

THE GARDENS OF LOSELEY PLACE



THE WALL GARDEN NEXT THE MOAT



VIEW ACROSS LAWN, SHOWING YEWE HEDGE AND STABLE

THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LIII



EARLY in the seventeenth century Inigo Jones was appointed one of the Commissioners to lay out Lincoln's Inn Fields, and it is to him that we owe some of the houses built on its west side.

These, much mutilated, show here and there among later additions, some with pilasters shorn of their ornaments of fleur-de-lys and Tudor rose, but still bearing the impress of the hand of the great architect. Professor Blomfield says that Inigo Jones "was the first to introduce the single order on a rusticated basement, such as is used in the houses on the west side of Lincoln's Inn Fields; and instead of playing with entablatures, used them with serious regard to their original functions. He designed, in fact, in neo-classic instead of merely applying neo-classic ornament to another design."¹ The house in Great Queen Street, although said to be by his pupil Webb, is also composed in this way.

Lindsay House, one of the finest houses in the square, was completed about 1640 by Inigo Jones. Whether this is the original house or not it would be difficult to say. But it agrees to some extent with the plate published by Campbell in the first volume of "*Vitruvius Britannicus*." The differences consist in the different proportions of the second-floor windows, and in those of the first floor being set up on pedestals, as are the pilasters; and of course the twin doorways are not shown in the engraving. Although the adjoining building, the one illustrated by the accompanying drawings and photograph,¹ is not by Inigo Jones, it bears a general resemblance to Lindsay House. In effect, however, it is different. The pilasters have no entasis, and although the pediments over the first-floor windows are neither so well nor so boldly conceived as those of Lindsay House, one gets an impression of greater boldness. The splendid rusticated lowest story is finished with a vigorous band of stone on which the bases of the pilasters rest without the mediation of a plinth or pedestal. Two floors are embraced by the Order, and

the whole is crowned by a fine entablature carrying a balustrade. Inigo would certainly have perched up his balustrade on an additional band of stone—in Lindsay House it is set higher—to prevent the lower part being cut off from a near view. In the whole composition no other fault can be found, and its strong and masculine front, its severe and classical formalism, leaves criticism at fault.

Very little has been made of the window architraves, which are extremely plain and much narrower than the usual pattern. It would seem as though the designer, whoever he was, sought to achieve the "grand manner" with the utmost reticence of expression. Nothing is forced, the tremendous scale of the ground-floor rustication is retained without once failing, and the effect is one of grandeur (if such a comparatively small building deserves that epithet), simplicity, and repose.

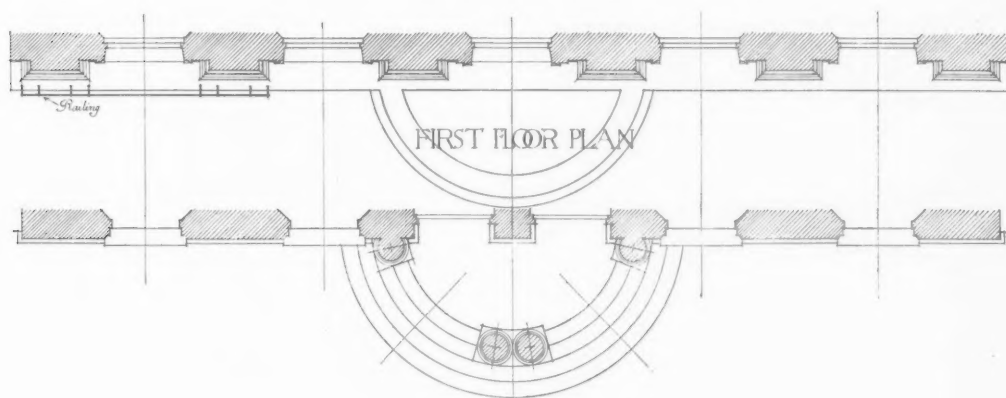
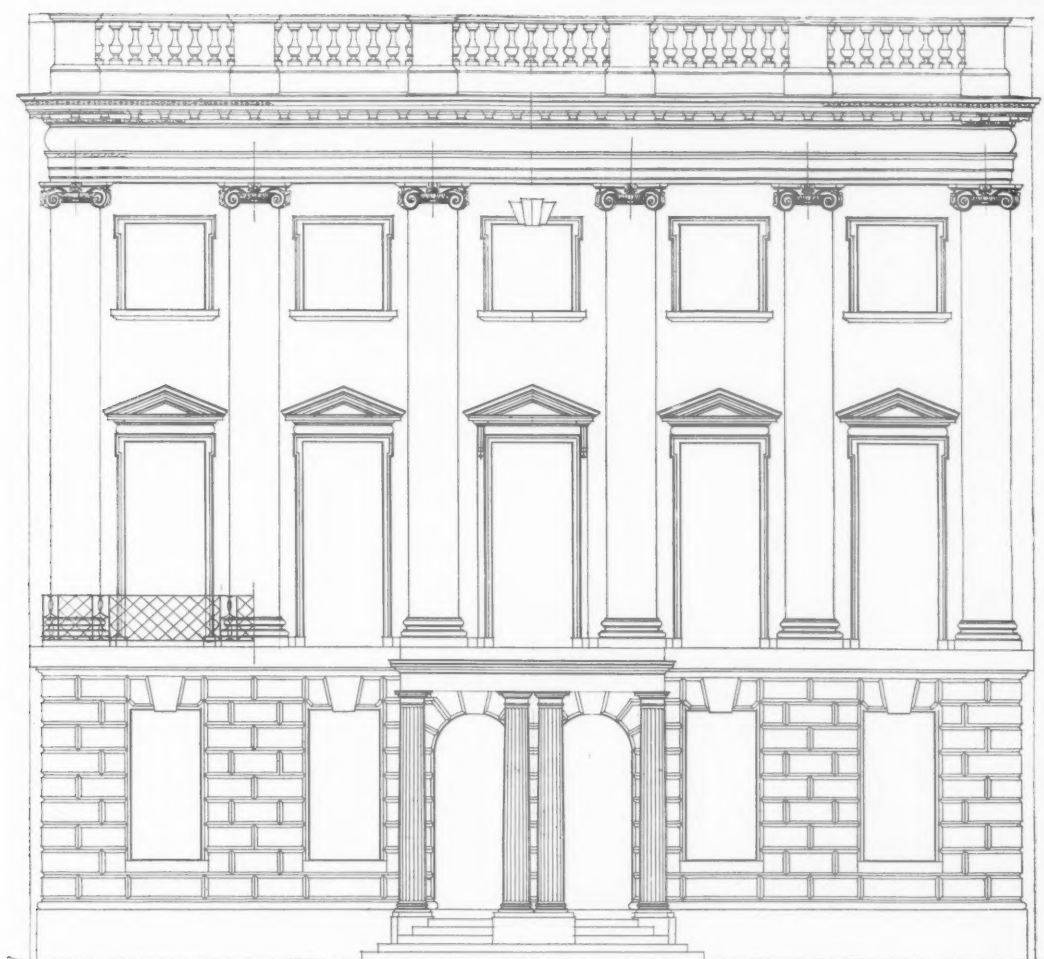
An unusual feature of the composition is the circular porch. The writer is inclined to consider this a later addition, but an examination of the stonework within it and touching it without leaves it doubtful whether or not it is part of the original design.

The Order employed is the Roman Doric beautifully executed—the flutings are most carefully cut and finished with short arrises—but finished



NOS. 57 AND 58 LINCOLN'S INN FIELDS, LONDON.

¹ "*History of the Renaissance in England*," p. 339, Vol. II.



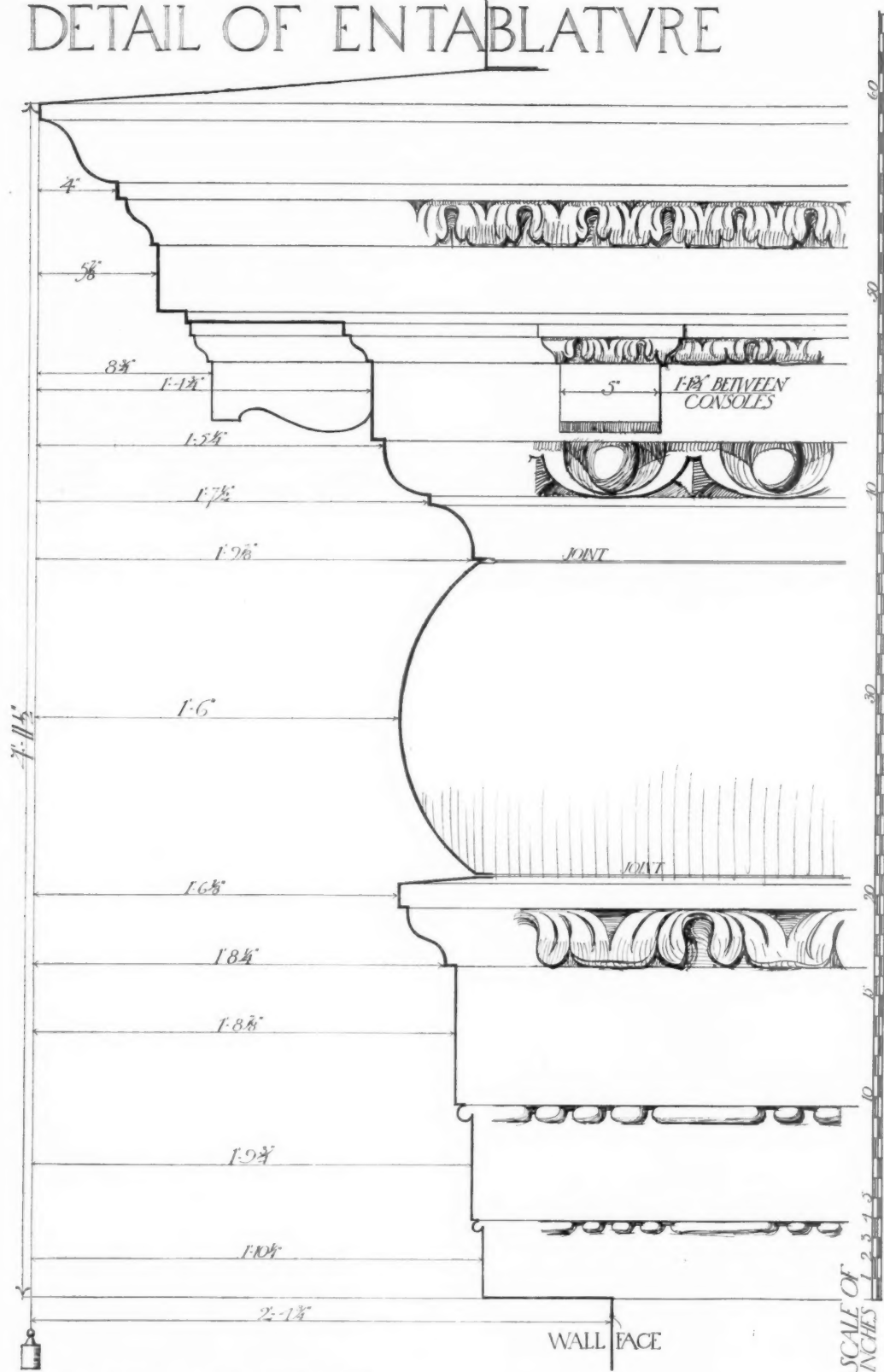
Scale of Feet
0
5
10
15
20
25
30
35
 Feet

57 & 58 LINCOLN'S INN FIELDS. London. W.C.

MEASURED BY H. A. McQUEEN AND ERNST V. WEST

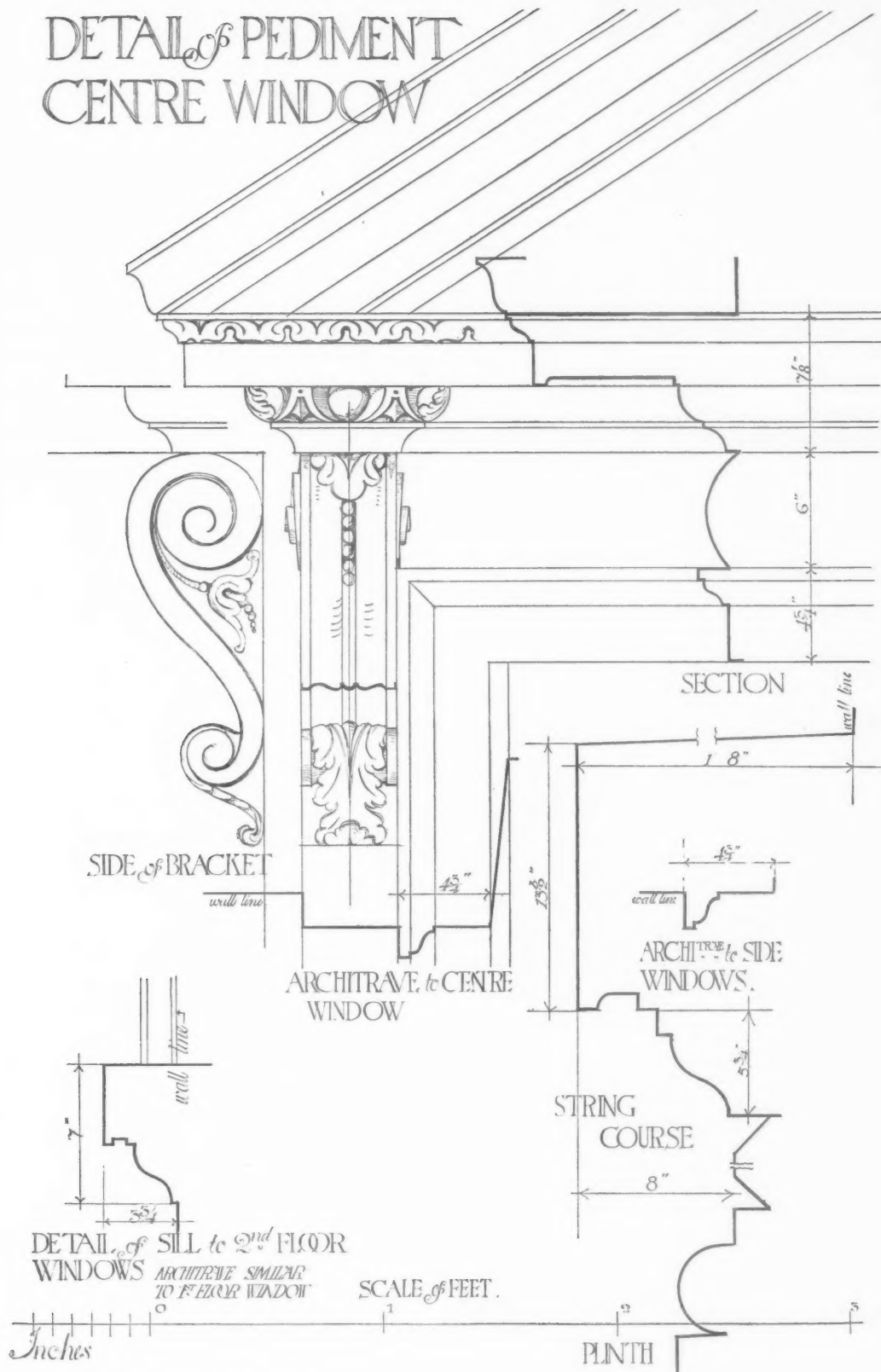
DRAWN BY H. A. McQUEEN

DETAIL OF ENTABLATURE



NOS. 57 AND 58 LINCOLN'S INN FIELDS, LONDON
MEASURED BY H. A. McQUEEN AND ERNST V. WEST. DRAWN BY H. A. McQUEEN

DETAIL OF PEDIMENT CENTRE WINDOW

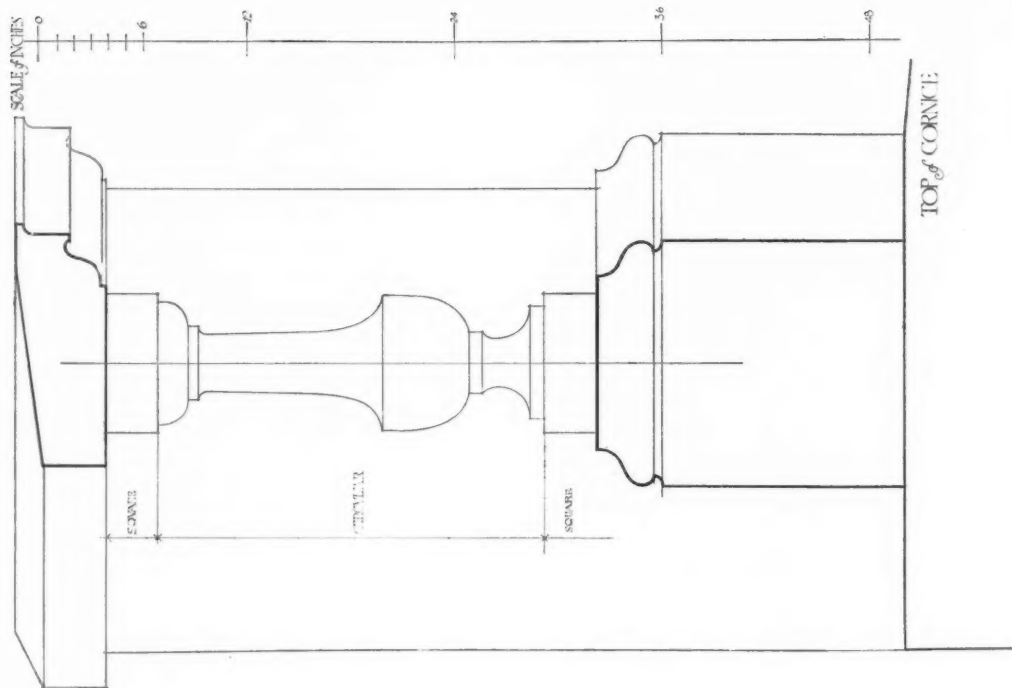


NOS. 57 AND 58 LINCOLN'S INN FIELDS, LONDON

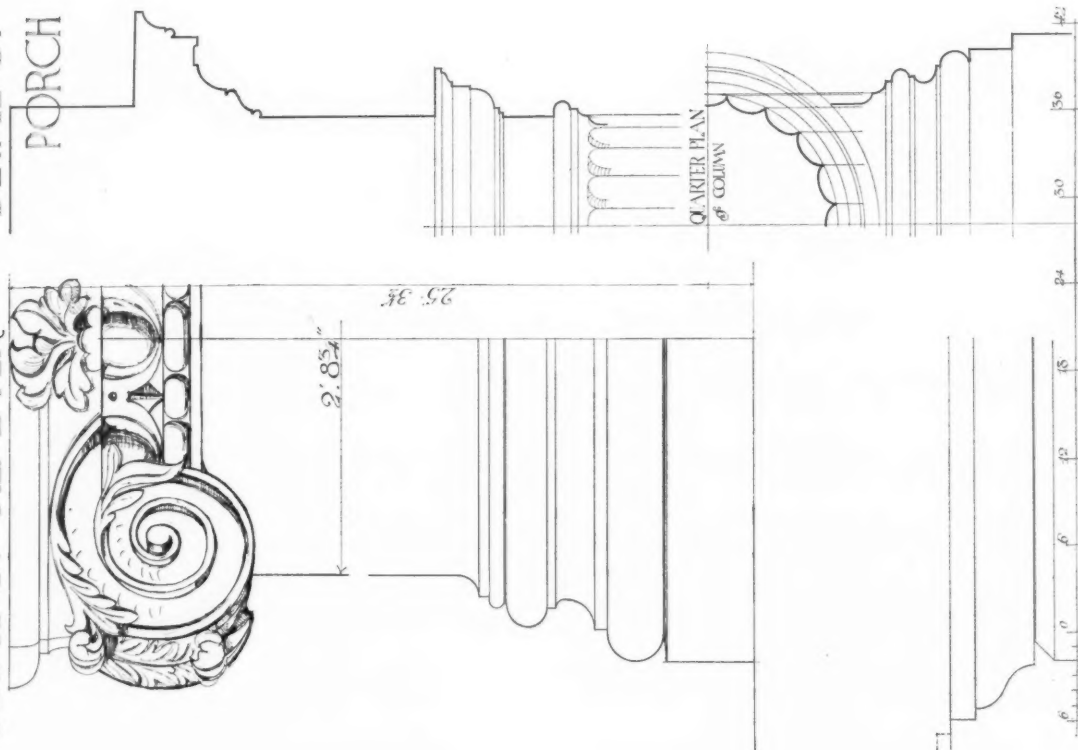
MEASURED BY H. A. McQUEEN AND ERNST V. WEST. DRAWN BY H. A. McQUEEN

January 1911

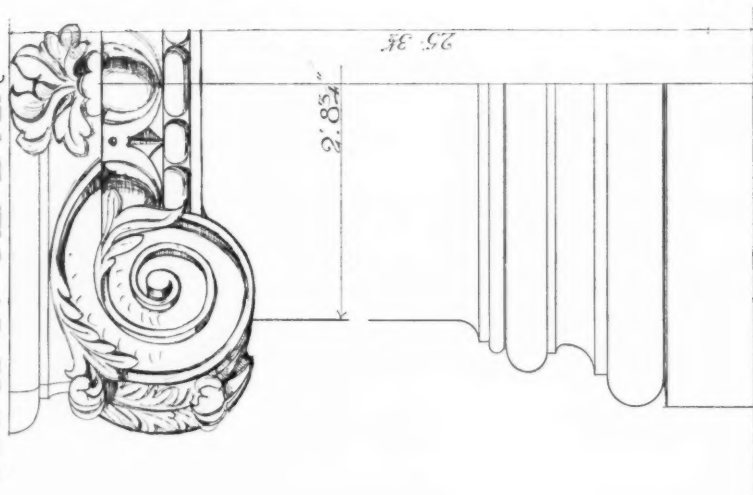
DETAIL OF BALUSTRADE.



DETAIL OF PORCH



DETAIL OF PILASTER



THE PRACTICAL EXEMPLAR OF ARCHITECTURE

the customary ornaments in the entablature. A balcony is formed on the top, which is railed by a lattice in cast lead and iron. The rail is continued along the string to the extremities of the front.

It is extremely difficult to assign an exact date to this building. Inspired by the work of Inigo Jones, and the fine design by Wren for the entrance to the Middle Temple, it is far ahead of any eighteenth-century work in London, although it almost certainly belongs to that time. Adam with his fine scholarship and great ability could not rise to this level, and Chambers never achieved this splendid breadth and scale. With the unknown designer lies the palm of the century of the Georges.

One has to go to Palladio's work at Vicenza for the fellow of this building, or to Rome to the Palazzo Senatori by Michelangelo. This latter, placed on the raised ground of the Capitol, is not set on a raised stylobate. The pedestals which carry the great pilasters rest merely on one or two

steps, but the arrangement of the Order, without entasis, the fine entablature with its crowning balustrade, and its general effect, reminds one of the building in Lincoln's Inn Fields. How completely then must the ideals of the Italian Renaissance have been grafted on to English ones!

Nos. 57 and 58 is perhaps one of the latest buildings in what is called the Palladian manner, and in itself is completely successful, adequate to every need, yet conscious and truly architectonic. Though fine in scale, the dimensions of the pilasters do not necessitate such a deep entablature as to interfere with the lighting from the walls for the second story, and the balustrade forms a convenient screen to whatever means are adopted for giving light to the garrets. The use of the Roman Order in the porch marks a step in scholarship from Inigo and Wren, and perhaps is the harbinger of the scholars who were to follow with their revival of Greek forms. However that may be, it is a worthy monument and a masterpiece of style.

J. M. W. HALLEY.

SANSOVINO'S ARCHITECTURE.

JACOPO or GIACOMO SANSOVINO, as Anderson observes in his treatise on "The Architecture of the Renaissance in Italy," has many points in common with the great Michelangelo. Apart from the latter, he was the last survivor of the group of talented architect-sculptors associated with Florence, and the only rival that versatile genius had to fear in the field of sculpture. Jacopo was born in Florence, probably in 1486. His family name was Tatti, but he was called Sansovino from his first master (Andrea da Monte Sansovino). Going as a young man to Rome, he found employment as a sculptor under Bramante and others, and, like Brunelleschi, devoted himself so assiduously to the study of the Roman antiquities that he fell ill and had to return to breathe his native air. Remaining for a time in Florence, a brilliant career opened for him as a sculptor. It was at this time that he competed for the façade of San Lorenzo, and with his plan and model journeyed once more to Rome to interview the Pope. The whole work, however, being entrusted to Michelangelo, he seems to have decided not to return to Florence, and so at Rome he entered upon what may be called the second period of his artistic career, and became more especially an architect. Here he designed two

churches and several palaces, but in the confusion caused by the sack of Rome in 1527 he took refuge in Venice, where he appears to have been cordially welcomed. At the age of forty-one he entered upon the happiest and most prosperous period of his career, and during this period he executed the series of remarkable buildings on which his fame rests. Chief among them is the well-known Library (1536) with the adjoining Loggetta and Campanile of St. Mark (the latter now being rebuilt after the collapse). In some of his buildings, such as the Cornaro Palace (of which the Army and Navy Club in London is a modified copy) and the Zecca, Sansovino displayed defects which very much detract from the merit of the work; but in the Library he rose to his highest level, producing a building of extreme beauty. The lower and open arcade is almost perfect in its proportion and treatment. It is strongly reminiscent of Peruzzi. One peculiarity it has, and defect maybe, in the great depth of the entablature (one-third of the column) and an inordinate enlargement of the metope; there are also other points for criticism, but as a whole the building has a great charm, and few others have been more admired and imitated. Its sculptural detail and the fenestration are derived from the Chigi Villa.

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON



IN reviewing the work of our Committee during the past year I had hoped to be able to record the event of our general meeting, which was to have been held on November 28th at New Crosby Hall, Chelsea. The unavoidable absence, however, of our president, Lord Curzon, owing to the important engagements consequent upon the sudden dissolution of Parliament, made it necessary to postpone the meeting, and the report that would have been presented has been withheld for the time being. But it is not difficult to anticipate its general tenour, and the Committee may be congratulated upon now occupying a stronger position than it has ever done in the past, and upon the fair prospect which it has of seeing its aims fulfilled. Without doubt, public opinion is becoming more and more influenced by the appeals of antiquaries and artists for a more considerate policy in relation to ancient buildings and objects of national interest, and to-day we seem to be on the tide of an almost popular movement in the direction we advocate. There have been many signs of this. The Royal Commission on Historical Monuments (England) has recently published its first volume dealing with Hertfordshire. Seeing that the establishment of the Commission is rightly associated in no small measure with one of our most loyal supporters, Mr. E. J. Horniman, it may not be too much to say, perhaps, that the *format* of this volume owes something to the lines already laid down by the Committee in its London publications. Not so much detail is given as in the works of our Survey Committee, but the volume accomplishes the initial and all-important task of the registration of every remaining building that was erected before 1700, and it initiates the estimable principle of record work in every county in England. Another witness to the increasing interest in the historical and national value of topography is to be found in Lord Esher's proposal that the memorial to King Edward should take the form of a London museum devoted to the historical "evidences" of the metropolis. Apart from its greater or less degree of fitness as a memorial, the idea itself is one of value, and has a distinct significance in showing the progress of public opinion. Most important to our own particular work, lastly, is the scheme by which the London County Council has definitely agreed to

co-operate with ourselves in the immense work of the London Survey. We understand that when certain preliminaries have been arranged a start will be made, and the first volume published in the early part of this year. This volume, which will deal with one of the westerly parishes, is, we hope, to be supplemented by the second volume of "Chelsea," and thus the publication of two volumes in 1911 is looked forward to, as a balance against the non-appearance of an issue during the past year. When once the Council and the Survey Committee have fairly started their joint activities, the rate of progress will be greatly increased. During the past twelve months a considerable amount of record work has been done, and the collection of drawings and photographs is being daily augmented. In future the two collections will be kept together at the County Hall, an arrangement that will be welcomed for many reasons.

Readers of these notes will be familiar with several of the more important matters of research with which the Committee and its members have been occupied during the year that has gone. The discoveries by Mr. Philip Norman and Mr. F. W. Reader in connection with the bastion of the Roman wall near the new General Post Office have been of the first importance, and we are glad to hear that the masonry is to be carefully preserved *in situ*. Mr. Norman also, with the help of Mr. E. A. Mann, has brought to light the conduits and water service of the Grey Friars House, where was afterwards built Christ's Hospital. Mr. A. W. Clapham—who has himself contributed to these notes much interesting information—is still supervising the important excavations at Lesnes Abbey, near Woolwich, and his papers on the White Friars, London, and other places have added much to our former stock of information. In this way our Committee is establishing a new school of research, with this particular advantage—that it lays the greatest stress on a thorough architectural training as the indispensable equipment for its work. The combination of the antiquary, the architect, the artist, and the historian in one Society is, we think, the best guarantee of a proper appraisal of the monuments of our past history, and does much to ensure their proper record. The present year should be a busy one for all who are willing to work, and it is hoped that none of our members will be backward in their efforts to maintain the present progress.

WALTER H. GODFREY.